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Since the memorable night of Charlotte Cushman's farewell, Booth's Theatre has not rung with such hearty applause as that which greeted Edwin Booth's appearance as Richelieu Monday night. When the actor came from the stage clad in the robes of the crafty Cardinal, there ensued a spontaneous and long-continued greeting, which was as affectionate as it was genuine and sincere, and many moments elapsed before the tragedian was permitted to proceed. Mr. Booth's grand personation of Bulwer's striking character calls for no special criticism at this day. For a score of years this characterization has been accepted by the public as one of the most beautiful and intellectual in the great actor's repertory, beside which all rivals are as pigmies, if indeed it can be said that such a perfect performance admits of any rivalry. In this part alone, Mr. Booth clearly demonstrates his right to hold the palm as the greatest player of our time—a proud position which has been attained by rare intellectual qualifications, allied to remarkable natural gifts. In the selection of Richelieu, therefore, for his *re-entree*, after having achieved splendid triumphs abroad, was a wise one, showing excellent judgment and discernment. Mr. Booth's Cardinal has not altered in outline since we first saw it represented, but there are many small details and delicate touches, trifling in themselves, which add materially to the entirety. We notice he has toned down the first three acts, with a view no doubt of accentuating the fine situations and opportunities in the fourth act. The traditional and familiar "points" have been subdued, and the effect is extremely pleasing. We have never seen the curse scene acted better. Mr. Booth's natural disadvantages of stature and limited vocal power were entirely forgotten in the terrible intensity with which he delivered the impressive speech immediately after drawing the charmed circle. His figure seemed to rise and tower far above Louis' courtiers, and the fearful imprecations of the Cardinal thundered through the house. The grim and cunning humor of the part was admirably developed by Mr. Booth in the earlier scenes, the audience comprehending and appreciating this side of the ecclesiast's character as audiences seldom do. After each act Mr. Booth was summoned before the curtain several times to respond to the enthusiasm of the people. On the conclusion of the play a scene quite unusual in a theatre nowadays took place. Men cheered, women waved their handkerchiefs, and not until the tragedian had acknowledged the compliment four successive times was the tumult hushed. The occasion fell nothing short of an ovation, and it will be gratefully remembered by his admirers and friends.

It has long been the fashion to disparage Mr. Booth's support; indeed, so strenuous has been the discouragement shown these people, that they have accepted engagements under him with great reluctance. The company Mr. Abbey has secured, speaking generally, must disarm this persistent and unreasonable abuse. As demonstrated in the presentation of Richelieu, the troupe is most excellent, being well adapted to the requirements of Shakespearean and legitimate drama. Samuel Piercy made a manly De Mauprat; a trifle heavy and somewhat loud and declamatory in certain passages, but on the whole he gave satisfaction. We should like to see this gentleman ignoring the claims of the gallery, and paying the least bit more attention to meeting the demands of the people in other portions of the house. During the present engagement Mr. Piercy will have liberal opportunity for showing us the mettle of which he is made. We hope he will prove as successful in this line of parts as he has in the walks of a less exacting type of drama. Cyril Searle was very disappointing as Barradas; his reading is jerky, his action awkward, and he appeared to have but vague and uncertain knowledge of what he was doing. Mr. Searle may do better in other characters, for that of Barradas is ungrateful, and gives no scope to the actor who is unfortunately cast for it. W. A. Whitecar played Louis regally, Robert Pateman's De Beringhen amusingly, and David Anderson's Joseph we will charitably cover with his monk's cowl. Mason Mitchell's François was a neat piece of acting, but boys who know no such word as fail (on the stage) should strive to develop or strengthen faint, youthful voices. Bella Bateman was warmly welcomed back to the theatre with which her name was identified several seasons ago. She gave a very tender and charming personation of the sweet girl of Bulwer's

creation, and in a series of tasteful costumes looked handsome enough to deserve a suit even hotter than De Mauprat's. We have never seen a Julie that pleased us more. Marion De Lorme received intelligent treatment from Eva Garrick.

There was no attempt at special scenic display, for none was promised, but the play was well mounted. Edwin Booth's old scenery, painted expressly during his management of the theatre for a revival of Richelieu, served very well.

Richelieu was repeated Tuesday; last night Macbeth was played; Friday and Saturday matinee Othello, and Saturday evening Richelieu will again be presented. Monday and Tuesday nights of next week Mr. Booth will appear as Bertuccio, and Wednesday as Hamlet.

Lawrence Barrett played his little Richelieu at the Fifth Avenue, Monday night. Comparisons are always odious, and we will make none in this particular. This actor's Cardinal is a crude, lack lustre performance, and is so very bad that we are stricken dumb with wonder at the lavish praise it has called forth from the local press. We should have liked to chronicle a triumph for Mr. Barrett, because he is an industrious, conscientious, well meaning actor, but the interests of truth demand that we shall confess to his having made a most lamentable failure. In voice, figure and gesture he is unfitted for the very arduous part, and these deficiencies, added to his individual and pronounced peculiarities and mannerisms, prevented his giving even an acceptable representation of the role. We hope to see Mr. Barrett more happily situated before the close of his engagement, and remove the loss of prestige this poor exhibition has entailed. Marie Wainright was amateurish as Julie; Louis James and Frederick Bock gave small imitations of Barrett as De Mauprat and Barradas. Otis Skinner's François is worthy of high commendation. The other people are satisfactory. The play is handsomely mounted and well dressed. Next week, Yorick's Love.

Joaquin Miller having made McKee Rankin, McKee Rankin gratefully acknowledges the debt by turning round and repudiating the gentleman who, as he himself aptly expresses it, "put shoes on the feet of the actor, gave him a whole coat, fitted him out with a strong play and started him on a career that might have brought both fame and fortune." But with the lack of good taste, good sense and propriety which distinguishes blind and unreasoning natures, Rankin, far from profiting by the capital start which the Poet of the Sierras thus gave him, crankily pursued a course of unprofessional and unmanly conduct with the manifest intent of casting off the architect of his good fortune and depriving that gentleman of his just rights. On several occasions, both in print and in sundry courts of law, Rankin has, with a coolness as colossal as an Arctic iceberg, denied that Miller had anything to do with the composition of the Danites, in the face of having for several seasons not only publicly acknowledged, but paraded his rights in the piece. Once having been cast aside like a worn-out glove, it is utterly incomprehensible to us how Miller could have consented to associate himself again with a man at whose hands he had received such shabby treatment. But the poet, like the majority of long-haired versifiers, is erratic, and erratic people do not profit by the stern lessons of experience. With a trust that was child-like and bland, he innocently walked up to within range of the mule's heels, confidently deposited his little manuscript of '49, and then was kicked out of course. Having obtained possession of this product of Miller's dreamy playwright aspirations, Rankin looked about for another dramatist to alter the text sufficiently to evade paying the author's royalties. This was not a strange proceeding on the actor's part, as Somebody in nearly every city or town of over three thousand inhabitants in the United States can testify. Aroused by the artistic and financial failure of William and Susan, to do something to prop up his tottering reputation this precious exponent of honor and probity, and all the other things that are good in the dramatic profession, secured the services of a disappointed and unsuccessful journalist of this city to divest '49 of whatever poor merits it may have possessed when captured from its confiding author, and in this garbled and altered condition it was presented to a full house of deadheads at Haverly's Fourteenth Street Theatre Saturday night.

It is a very easy thing to write a Western drama. It is a very different thing to write a good play of this character. To Bartley Campbell belongs the credit of having turned out the only article in this line which we can warrant to stand any amount of wear and tear. His well-earned laurels are not in danger from the much tinkered, many authored, '49. It is a patch-work sort of affair, the materials employed being boldly appropriated, without the slightest attempt at concealment, from M'liss, The Danites, Mitt, Kit, Fanchon, Musette, a whole volume of Bret Harte's mining sketches, and a liberal dash of New York slang. Notwithstanding the vast stage literature which the Many Authors of '49 had at their command, they managed to turn out a heterogeneous hodge-podge which takes the prize for being the very worst example of its class we

have ever seen. It has its use, however, as a forcible warning to all aspiring dramatic writers. Some slight inkling of '49's stupendous stupidity and bas-relief idiocy may be conveyed in a brief recital of its plot.

There is a prologue and four acts. Prologues are relics of bygone days—superfluities which render conciseness and compactness next to impossible, and destroy interest because their avowed purpose is to precede a lapse of time beyond the conception of a modern audience. Experienced dramatists have long since discarded this silly method, which violates the first principle of dramatic construction—illusion. Margaret Stuart and her child, with a man servant, Ned, are attacked by the Mormons in the tragic Mountain Meadow massacre. Mrs. Stuart is killed, and Ned escapes with the child, and it afterwards transpires they fall into the hands of friendly Indians. This "historical incident," upon which, the programme informs us, the play is founded, occurs Sept. 10, 1857. The curtain having remained down long enough for the carpenters to set "A Lawyer's Office in St. Louis," fifteen years and one month pass by with astounding celerity, and the play proper begins. Colonel James, a lawyer, has in trust a will bequeathing an estate of \$500,000 (why didn't the Many Authors double that sum? It would have sounded better and more in keeping with the general tone of '49) to the missing daughter of Margaret Stuart, the lady who expired ten minutes before in full view of the audience. This will is the identical old document which has figured in nine out of ten seventh-rate dramas from the day of Shakespeare to that of the Many Authors. Colonel James wants somebody to find the heiress. Arthur Dennison, a St. Louis bank clerk of American parents, who is afflicted with a Regent street, London, accent, is the adventurous man who deems himself thoroughly equipped and qualified for this search. He is given the commission, no consideration being offered, and is armed with documents proving the validity of Mrs. Stuart's child's claim to the property. Tom Bradshaw, confidential clerk of Colonel James and first walking villain of the story, changes these proofs for blank papers by a subterfuge equally transparent to the audience and Arthur Dennison. This latter bright youth starts forth for Nevada, and neglects, as all cautious men engaged in important missions do, to examine the documentary evidences necessary to the success of his object. Dennison gone, Bradshaw lets the audience into his little plan, which is to forestall the former's search, find the missing girl himself, and—ha! happy thought!—marry her and secure the five hundred thousand.

Act II. transplants us to a mining camp in Nevada, a handsomely-appointed and gorgeously-furnished hotel, bar-room and office, modeled after the Fifth Avenue or Windsor, being liberally supported by miners, in red shirts and cowhide boots. The ceiling of this hostelry has in some unexplained manner taken a trip from "the lawyer's office in St. Louis." Here we find Tom Bradshaw, on a wrong scent, making himself "solid" with Belle, the adopted daughter of Mississippi, the proprietress of this magnificent miners' hotel. Tom believes Belle to be the searched-for heiress. She is not, of course. Arthur Dennison comes in, having located the object of his hunt in this settlement. Tom is not pleased to see Arthur. At this point '49 and Carrots make their appearance. "Carrots," says the programme, is "a red-haired wait, but a true woman." This is consoling to red-haired females in general, who otherwise might suppose their gaudy locks were a bar to true womanhood. '49 is a debilitated Sandy Magee, with a lengthened beard, a bald head, an intermittent stoop, and the old, familiar Virginia dialect. Carrots is supposed to be the sister of Belle, because both were found together by the miners in the careful charge of a dying squaw, and by them placed under Mississippi's protection. Carrots is a mixture of Cinderella and M'liss. She has passed the greater part of her existence in acquiring the slang of the camp and being batted around by her kind-hearted guardian. She is found finally to be the real heiress; Dennison discovers his father in '49, and Bradshaw is discomfited by the Vigilantes.

Scattered through the play are several capital speeches, and the second act concludes with a trick which is very neatly done. The dialogue is excessively tedious and talky, and there are few merits that claim admiration. Rankin as '49 is hard, metallic, and shows he has little right to revolve among the stars. His pathos is unreal, his make up and dialect artificial, and from beginning to end there's nothing to praise in his performance. Mrs. Rankin, though a trifle mature for the part, is very clever as Carrots. If the piece is destined to last its salvation may be ascribed entirely to her efforts. The audience appeared greatly pleased with the attractive little lady, and we were glad to see her talents recognized amid bad and depressing surroundings. Jack Barnes played Dennison very well; Ed Lamb was extremely amusing in a part evidently framed after Bunmer Smith. J. J. Sullivan was quite villainous enough to meet the demands of the character of Bradshaw. The play was very poorly mounted. The tableau seen through a mosquito net in the prologue was a disgrace to its maker.

At the Windsor this week large audiences have been present to witness George Clarke in his new departure in this country—the

Irish drama—in Charles Gayler's play of The Connie Soogah. Those who have seen Mr. Clarke in society roles in days gone by, cannot contemplate with gratification his judgment in abandoning them for the shillalah and the dhudeen. As a lady by our side remarked on Monday evening: "What a shame! the handsome George in corduroys, and dancing an Irish jig! What a fall is there!" This exemplifies the feeling concerning the gentleman's newest departure, and only goes to show how erratic an actor's ambition sometimes may be. Mr. Clarke, however, has only himself to please, and if he esteems the plaudits of the thousands in the heroic Milesian business in preference to the approval of his admirers in the more refined shades of dramatic literature, it is certainly his own affair. As an Irish comedian Mr. Clarke affords a great deal of merriment, but he is the most pronounced imitation of Dion Boucicault we saw. Voice, gesture, figure, make up and general demeanor—all—vividly reminding one of the great dramatist as Conn, in the Shaughraun, albeit Mr. Clarke is more lithe of limb, and puts more energy in his impersonation. The Connie Soogah was written for Mr. and Mrs. Barney Williams, and was played by them throughout the country. The hated process-server, who finds such field in Mr. Boucicault's productions, is notably absent, but his place is admirably filled by a cunning and tricky agent of an equally dishonorable lord. This character was well taken by J. F. Hagan, who invested it with the requisite repulsiveness, and, excepting an occasional tendency to interpolate the conventional peculiarities of Richard III—such as throwing his spinal column over his head, getting across the stage in six or seven steps, shaping himself for "sportive tricks" "in a lady's chamber," and contorting his features out of all human semblance in his anxiety to impress his audience with the fact that he is the blackest rascal that ever went unhung—he was voted the right man in the right place. The piece is not so interesting as the more modern Irish drama, for its patrons have been educated to the belief that none is complete without the process-server and an eviction scene. Connie Soogah has neither, and it was only the sensational scene of the Giant's Causeway that touched the Irish heart, for there the villains are temporarily foiled in the most extravagant manner, the good young man precipitated into the yawning abyss, and the heroic Connie Soogah making the terrible plunge from the rocks above into the seething elements, grasping the g. y. m. by his curly hirsute adornment, and appearing on the surface of the water with the limpid form of the g. y. m. hanging over his arm. This was truly sensational, and evoked the most tumultuous cheering. With this exception, there is little in Connie Soogah to meet the ultra ideas and patriotic expectations of the class to which it directly caters, and were it not for the excellent acting of the company, it is fair to presume it would be relegated to a quick obscurity.

Prominent among the members may be mentioned the popular little soubrette, Jennie Yeamans, who is the life and soul of the piece. Her personation of Nelly Nolan was neat, artistic, natural, and free from any approach to coarseness; while her songs and dances were so acceptable as to receive treble encores. She is original in everything she does, and that is the best compliment we can bestow. Another pronounced character was the Wild Elsie of Mrs. Grace Claire, who, as the wild wanderer of the glen, gave a fine piece of melodramatic acting. M. Moriarty's Lord Berrysford deserves favorable mention, as also does Leo Cooper as Lacy O'Connor, although his personal appearance is against him in the character. Lester Edmonds' Richard O'Connor might have been better, though he played it passably well. The rest of the characters were in able hands, and on the whole the piece was given an able representation. The noise of the stage carpenters and scene-shifters was at times insufferable, and the voices of the players could scarcely be heard. The setting of the Giant's Causeway was a beautiful one, and reflected great credit upon the management.

Next week, Kiralfy's spectacle, Around the World, will be produced in all its original splendor.

The San Francisco Minstrels, at their pleasant little resort, still hold the public pulse and heart. General changes have been made in the programme this week. H. W. Friedman, the basso, sings the well known ballad, "A Hundred Fathoms Deep," very creditably, while H. W. Roe and the new tenor, L. Braham, of Australia, immediately scored a success in their songs. Braham has a sweet voice, well cultivated, and he has proved himself to be a great acquisition to the ranks of the Friscos. The Bric-a-Brac is catchy and funny, and the performance ends with the button-breaking farce by Frank Dumont, entitled Dramatic Tramps. It is unnecessary to mention Birch and Backus except to say they are growing fatter, fatter and richer every night.

Michel Strogoff as originally presented at Booth's Theatre is the attraction at Niblo's. The spectacle has lost none of its brilliancy by its change of base. The battle scene is still magnificent. The journey of Strogoff on the raft to Irkutsk runs smoothly. The ballet is large, and the auxiliaries are still

plentiful. The orchestra is far better than the one at Booth's, while the twenty-six actors in the thread which serves as a plot are, generally speaking, up to the dramatic necessities of the piece. Large houses have been attracted, and from the hilarious applause given, the audience seemed to be pleased with the entertainment.

At the Brooklyn Park Theatre on Monday evening, Fanny Davenport inaugurated her starring season with one of the most capable companies she has ever had in support. The School for Scandal was the initial piece, and as our friends are quite familiar with the star's exceedingly fine portraiture of Sheridan's heroine, we will not enlarge upon the present impersonation, but simply say that, if anything, Miss Davenport has improved upon the character, and is now absolute mistress of its many and diverse beauties. George Darrell, the Australian actor, made his initiatory bow before a Brooklyn audience as Joseph Surface, and immediately fell into public favor, as did also Edmund Terle as Charles Surface. The veteran, Charles Fisher, as Sir Peter, gave a careful rendering of this perplexing part, while Harry Pearson's Sir Oliver Surface was finely drawn. Messrs. W. F. Edwards, Harry Hawk, Lewis Baker, H. R. Thorpe, O. B. Jector, F. M. Kendricks, W. S. Hurley, Mary Shaw, May Davenport, and Minnie Monk filled their respective parts very acceptably. The play was finely mounted, under the able stage direction of N. F. Brisac, late stage manager of Sara Bernhardt, and the costumes were elaborate and tasteful. The audience was large, refined, and enthusiastic. On Tuesday, As You Like It was performed to a large house, with Miss Davenport as Rosalind, and Mr. Darrell as Orlando. Yesterday afternoon London Assurance was given, and in the evening School for Scandal was repeated. To-night, As You Like It. To-morrow night Miss Davenport will take her first benefit this season, appearing as Leah, and at the Saturday matinee Camille will be given. In the evening, London Assurance and Oliver Twist.

A new comedy, by Edgar Fawcett, called Americans Abroad, was announced for production at Duff's Theatre last night. Genevieve Ward is drawing good audiences to the Union Square. The Hanlon-Lees are playing to big business this, the fourth week, of their engagement. Last nights of The Mascotte are announced. October 15 is set down for the first hearing of Audran's Snake Charmer. Jesse Williams says it is the brightest comic opera yet.—Patience has "caught on," and having got a firm grip will hold the Standard indefinitely.—The Comley-Barton company will open the Metropolitan Casino next Monday with Olivette.

The Musical Mirror.



There is a second-hand shop on the northwest corner of Eighth Avenue and Twenty-third Street, the keepers of which subsist on the cast-off stock of other and more legitimate establishments, buying the said *cancie* at famine prices, and selling on terms "reduced to suit the times," thereby skinning a greasy but sufficient profit on which to batten in squalid, but to the class of men who commonly manage such establishments, congenial crapulence. Like other members of the porcine family, these managers! ("save the mark,") grunt most surly if they be stirred up with the long pole of criticism, and will sometimes even bite upon it in futile rage, breaking their teeth in the attempt to emulate the rat who bit upon a file, but doing no further harm. One of these animals, a "Porcus Hibernicus," we should imagine by the cadence of his grunt, which "had a dying fall" savoring more of whisky and mudmug than of "the sweet South that breathes upon a bank of violets," on being civilly applied to by the representative of THE MIRROR for the usual accommodation extended to the press by all managers belonging the order of Primates, species homo, refused in the manner peculiar to his kind, and retired into his sty routing. Whereupon THE MIRROR man, being reasonably certain, from the pecuniary standing of the paper and the strict adherence to the cabalistic inscription—S. P. Q. R.—"Salaries paid quite regular," which has hitherto marked the Friday of each week with a white stone, that his outlay would be reimbursed, trusted the very small sum necessary to procure admission to the hands of a world weary speculator with a disgustful visage, and entered triumphantly.

The performance of the Grand Abbott English Opera company may be likened, aptly, to the giving forth of the colored parson, who, on being remonstrated with by his elders anent the inferior quality of the ghostly food provided by him for his congregation, pithily replied: "Yas, yas, my bred-dern; I see boun' to confess dat it's mighty poor preach, but, den, remember, its mighty poor pay, too." Much is not to be expected from Grand English Opera at fifty cents, and, truly, much is not given. The chorus is weak, the principal singers are weak, and the effect is weak. Miss Emma Abbott sings very well on the bills and in the advertisements, but on the stage her defective voice and disjointed registers prevent her ever obtaining a great success. She falls into the fatal error so common in this go ahead country, of taking the will for the deed, and imagines that because she wants to be a great prima donna she is one. To the making of a singer there go one hundred requisites, of which ninety and nine consist of voice. So said the great Rossini, and these ninety and nine requisites Miss Abbott lacks. Mr. Castle, in the dim past, had a sweet little tenorino which sounded well enough in ballads, but which, even at its best, was totally unequal to the robust music given by Auber to Fra Diavolo—as well try to propel a Cunarder by a donkey engine! At present he is simply inaudible. The only voice in the company is that of George Conly, which is round, full and sonorous. He had but little to sing as Giocomo, and therefore interpolated with ruthless disregard to all consistency of art, Sheld's essentially English song of The Wolf, a ponderous bass effort of the olden school, into the light and sparkling score of that Frenchest of composers, Auber. Oh! when will Anglo-Saxon singers consent to sink their individuality in their art—to be the Bandit Giocomo and not the singer Conly. Mr. Stoddard thoroughly mistakes the part of Lord Alcaash, which, in the original, is a good humored "skit" on the English tourist, but who is a gentleman nevertheless, and not a cad. Lady Alcaash also is *une Anglaise pour rire*, but not a milliner's shop girl. On the whole, this company may do well enough in the provinces, or even in small theatres here, but the misfit shop on Eighth avenue is too large and too dreary for such "small deer."

At Koster and Bial's the Tyrolean warblers are drawing crowded houses, and truly their peculiar vocalism, which is outside the pale of criticism in that it is a thing *per se*, is most charming, making one feel the mountain breeze and see the bounding of the chamois from rock to rock. The zither playing of that very pretty girl, and that not so very pretty but still good enough looking young man, is like the tinkling of fairy harps. Even the Phenale Philharmonics cannot keep people away when such sweet singing and playing is around. A poetical friend sends us the following lyrical tribute to these charming artists:

When the Tyrolean Warblers aint a-warbling,
Ain't a warbling,
Nor a-drinking lager bier behind the scenes,
—hind the scenes;
Nor with the Phenale Philharmonic squabbling,
—nony squabbling,
They "Fleet the time" with Yankee pork beans.
When the vocal gymnast jodler is not jodling,
Is not jodling,
Nor mashing pretty girls in the front seats;
Nor of himself a statueque form modelling,
Form modelling,
He's clearing of his voice with pickled beets.
When the ponderous voiced basso is not growling,
Is not growling,
On the Double D beneath the Ledger line,
You'll find him in the restaurant prowling,
—ant a-prowling.
For a Frankfort wurst and a schoppen of Rhine wine.
For when Tyrolean warbling's to be done,
To be done,
The jodler's life's a very jolly one;
Jolly one;
When Miss Julia de Bertrand is not fiddling,
Is not fiddling,
And showing off her arms and shapely waist:
The music that she makes is only middling,
Only middling,
But she's smiling, and that hits the public taste.
Public taste.
When the Phenale Philharmonic is not playing,
Nor bringing of their babies up by hand,
They are plans for public fascination laying,
—nation laying,
In pecuniary profit to the Band.
For when Philharmonic fiddling's to be done,
To be done,
The female beau is a peculiar one,
—cular one.

Miss Clara Livingston, whom we mentioned with well-deserved favor lately, has been engaged by the management of the Bijou Theatre. Miss Livingston is to make her first appearance in the title role of Audran's last work, The Snake Charmer. Miss Selma Dolaro will play the Prince. Miss Livingston is a pupil of Mr. Fred Lyster and Herr Fornes, and is a native of San Francisco, Cal. Her voice is remarkable for its purity and volume, and her trill is exceptionally perfect. The MIRROR congratulates itself on having been the first to introduce this very brilliant young singer to the public of the metropolis.

Pen and Pencil.



"Where shall we go to-night?" mournfully wailed my artistic associate, as he sorrowfully looked over the managers' announcements in the Herald. "These confounded Richelieus are going to take the bread out of our mouths if we don't look sharp. No sketches no article; and no sketches and article no salary Friday," and Pen relapsed into a moody silence.

"Perhaps there is something new at Aberle's," I gently suggested to my brother in prospective misery.

A transient gleam of hope lighted up his



Miranda, when we are made one.

wan features. He dove into the Herald again. "Aberle's—Steps to Ruin, written expressly for this theatre." No use.

"Let's drop down to the Comique," proposed I, and arm-in arm we sailed down to Eighth street. Crowds were disappointedly turning away from the doors, but Mr. Cannon, the Adonis of Harrigan and Hart's establishment, gave us seats of special honor in the manager's box, and we prepared to enjoy the performance of The Major.

Harrigan's Mulligan pieces inaugurated a style of theatrical entertainment thoroughly original and quite as indigenous to the country as Sitting Bull or Boston beans. The



French stage has its vaudeville, but we have in the Comique productions, a class of performance not only national but metropolitan. Every member of the company is an attraction; every part is well played, and the Meiningers, when they come over to link their fortunes with Neuendorff, will find that Harrigan and Hart have successfully fore-



stalled them in the matter of true artistic excellence, from the greatest to the smallest. The scenery they use is as good as any to be found in the city. Their artist, Witham, excels in reproducing local scenes. His street pictures are gems of realism in their way, and Messrs. Hoyt, Clare, Mazzanovich and Voegtlin might study Witham's admir-

able effects with benefit. Robert Cutler, the machinist, is another very important auxiliary to the staff of the Comique. His mechanical surprises are worthy of the Porte-St. Martin, and in The Major he introduces a fireworks explosion, graphically reproduced by Pencil at the head of these columns, which is by all odds the best ever seen on the New York boards. Braham, as composer and conductor of the orchestra, plays a very important part in his department, and



regularly furnishes the country at large with batches of the best comic songs in the market. Braham's march songs especially are very attractive; they are whistled on street corners, murdered in variety shows, and warbled in fashionable drawing rooms everywhere. Already the duet, "Miranda when we are made one," sung by Major Gilfeather and Miranda Biggs, has become popular, and the orchestras all over the city are playing the song of the "Veteran Guard Cadets."

The most amusing of all the amusing things in The Major is the scene which takes place in a negro "exchange office." Here the denizens of Thompson street are seen in all their black glory engaging in the favorite pastime of their race in this part of the world. Policy playing is as thrilling in its excitement to the average African as ROUGE-ET-NOIR is to the broken-down French



count at Baden-Baden. The venturesome nig steps forward, and lays his sole copper on the mystic combination—4-11-44—and awaits the result of his speculation with the same intense eagerness as that which possesses the Western operator who stakes a whole railroad on a "straight flush." All this is very happily hit off in The Major, and these and the many idiosyncrasies for which the New York black is noted in his limited circle are illustrated with much fidelity in this policy-shop scene. Mr. Harrigan introduces us to the very best, the *noir-de-la-noir*, as it were, of Thompson street society; and this introduc-



tion of the black social element may possibly account for the number of Murray Hill ladies who visit the Comique. They go, no doubt, to observe how their Fifteenth Amendment sisters deport themselves on occasions of gaiety and festivity in "Africa."

Johnny Wild, let loose in this classic locality, would create sad havoc among the dusky belles of the neighborhood. As Phineas Bottlegreen, Johnnie might truly say, "I see a dandy, I do." William Gray, who delineates the solemn policy keeper (with an eye always to business and the police), shares the honors with this gentleman in the darkey department. He invests every part assigned him with a dry, quaint humor quite irresistible. His Caleb Jenkins is just the sort of man who would be chosen for treasurer of a strawberry festival, or the hat-passer in "de Meth'dist church." He carries his razor in his stocking, and handles

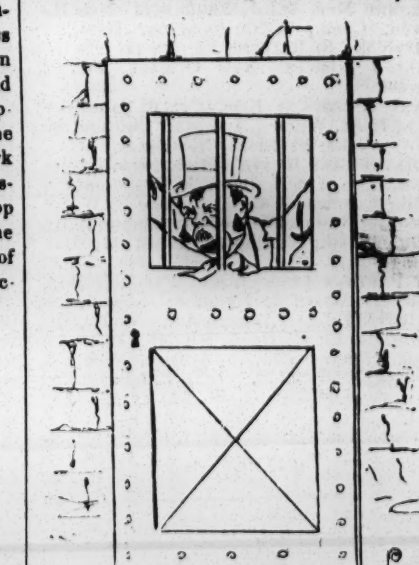
it with discretion and good effect. He is "fly" enough to pay Commissioner Williams a neat subsidy, and therefore ensures his



place tolerable security against probable raids. For Major Gilfeather, Mr. Harrigan has taken a familiar figure, who luxuriates around the portals of the corrective hotel on Centre street, and the model approaches the original very well: The Tombshyster is not a being whom one would imagine could be made attractive on the stage, but the gallantry of The Major almost clouds



his roguery. The part is admirably conceived, and it goes without saying—is excellently played. There isn't enough Hart in the performance. What little there is, in the person of Emory Iggins, is agreeably acted, and Tony has plenty of time to "mash," had he the desire, which certainly he has not. Mrs. Pinch, played by Annie Mack, one of the reigning favorites of the Comique's clientele, is a very shrewish lady. Her muscular powers are well developed in her Coney Island bathing dress. Had I space



to-day I would tell our readers something about the dear and blooming old lady Yeams; about Gertie Granville's neat figure, Michael Bradley's clever doubling and all the other good things in this delightful New York comedy, but space is worth seven swears to the square inch, and I must desist. But I must have room to speak of that funny Hibernian touch of humor which prompts John Murphy (just arrived from Limerick, and safely placed behind the bars in the Tombs, a jolly "drunk and disorderly") to say, "I came to America for freedom—and I got it!"

—W. B. Arnold, of the Marie Prescott combination, had such confidence in the honesty of hotel chambermaids that he left his pocketbook containing \$125 under his pillow last week at Richmond, Ind., while he went to rehearsal, and was deeply mortified on his return to find that it had been removed. He has since been heard to declare that he will never trust woman more.

Manager Abbey's Disclaimers.

One of THE MIRROR staff encountered Managers Abbey and Gilmore taking their constitutional walk, and, without a question or preliminary, the shrewd manager of the New York and Boston Parks, of Edwin Booth and of the new Metropolitan, plunged at once into a statement concerning a new paper, the *Thief's Own*, of which he had been accused by report of being the financial backer.

"I want you and your friends to know," said Manager Abbey, earnestly, "that neither Mr. Dam nor myself have anything whatever to do with that paper. We have neither of us paid, loaned nor invested a dollar in it, and I should not do so under any circumstances. I have seen Mr. Dam's name mentioned as well as my own, and I speak for him as well as myself when I say that there is not the least truth in such a rumor."

"Nobody believes the rumor, Mr. Abbey." "I hope not. At any rate I wish to deny it in the plainest and most emphatic manner. And now let me introduce you to my partner, Mr. Gilmore, who is going to open the Metropolitan."

THE MIRROR representative had already the pleasure of knowing Mr. Gilmore, and the usual courtesies were interchanged.

Professional Doings.

—Isidore Davidson has joined The Planter's Wife combination.

—Daisy England has taken Annie Randolph's place in *Le Voyage en Suisse*.

—Thomas W. Keene and wife celebrated the twentieth anniversary of their marriage in Cincinnati, September 29.

—Brooks and Dickson will manage McKee Rankin the balance of the season. They've got a tough job before them.

—Lotta will produce a new play, *Bob*, in Philadelphia, next Thursday, in which it is expected she will "bob" up serenely.

—Lawrence Barrett will be succeeded at the Fifth Avenue Theatre by Robson and Crane, Fanny Davenport, and John McCullough.

—W. S. Harkins and wife have been engaged for Colville's World company No. 3. They left the city on Monday, to join the combination.

—Miss Imogen Vivian has just returned from her Colorado tour, where she made many friends, and, what is better, considerable money.

—Robert Spiller's After the Opera venture, we regret to say, has come to a summary termination, owing to the manager's continued illness.

—Much to the satisfaction of his friends, who looked upon his starring venture with dubious eyes, Fred. Ward seems to be succeeding in the West.

—The latest contribution to stage literature by G. R. Simms, the prolific English playwright, is called the *Half Way House*. It has not yet been produced.

—The Burlington (Vt.) Free Press calls John Rogers' *My Sweetheart* "a howling melodrama, tempered by songs and dances, and that the plot is alarmingly fresh." Rough on John.

—The theatres of Cleveland—of all places where they should have been heretically closed—were in full blast on the night of Garfield's funeral. The audiences, however, were very small, and the action of the managers is generally condemned.

—Henrietta Vaders, whose recent starring exploits in the West resulted in total defeat, has signed for three seasons with Charles Forbes, who promises to put her before the public in a creditable manner. The cause of her failure is attributed to bad management.

—Manager James Collins, of Houck's Opera House, Cincinnati, was on the 1st nominated for the Vice-Presidency of the Ex-Confederate Society, recently formed in his city. Mr. Collins was, during the late "unpleasantness," an active member of the Sixth Louisiana Volunteers.

—George R. Simms' new piece, called *Lights of London*, has proved an unequivocal success at the Princess, London. It is founded upon incidents of low life in the English metropolis. We understand it is to be produced at the Union Square Theatre, this city. Henry French, of the firm of Samuel French & Son, received the following dispatch from his father concerning the piece:

LONDON, Sept. 27, 1881.
HENRY FRENCH, New York: Lights of London at the Princess is turning away more money than is taken in nightly.

—A novel event occurred at Moore's Opera House, Des Moines, Iowa, on the evening of the 24th ult. After the performance of *The Merry Wives of Windsor*, Clarence M. Ostrander was united in marriage to Miss May Wentworth, both of the company, on the stage, before the audience. It was a clever method of drawing a full house. We are in receipt of a satin programme of the evening, in which the event was conspicuously announced. The manager of the combination is E. W. Barnham, and it is called Barnham's Electric Light company. He was heartily satisfied with the financial result of the affair. We expect now to hear of the different traveling managers speaking round among their people, presenting each with a copy of Ovid's *Art of Love*, and depicting the beauties of married life in kaleidoscopic colors.

—After a prolonged stay in California, W. E. Sheridan is said to be returning East. From the auspicious start made in the legitimate last season by this gentleman, we had high hopes that he would be one of the prosperous luminaries this year. Knowing he possesses the requisites for a first class legitimate star, at least on a par with those of T. W. Keene, Frank Mayo, Fred. Ward and others, we are at a loss to know why he has not availed himself of his advantages. True, he went to California as a star, but he very unwisely followed upon the heels of his first successful engagement there a few months previous, and he did not receive the encouragement he expected. It was not at all to be wondered at, and he should have had more discernment. The time lost in the Far West might have been judiciously expended in organizing a company to be sent by this time he might have been making fame and ducats along with his fellow-twinklers.

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACME OPERA CO.: Louisville, Ky., 6, 7, 8; Nashville, Tenn., 10, 11, 12; Memphis, 13, 14, 15; New Orleans, 17, two weeks.

ANTHONY, ELLIS AND HATHAWAY'S CO.: Marshall, Tex., 6; Jefferson, 7; Shreveport, La., 8; Texarkana, Ark., 10.

A. M. PALMER'S UNION SQUARE THEATRE CO.: Chicago, 3, three weeks.

ADA GRAY, Fenn Yan, N. Y., 6; Brockport, 7, 8; Raleigh, N. C., 10, week.

ARTHUR PICKLEY: Providence, R. I., 3, week.

BAKER AND FARRON: Montreal, Can., 8, week; Troy, 11, 12; Albany, 14, 15; Boston, 17, week.

BARNETT MCQUEEN: Providence, 6, 7, 8; Meriden, Conn., 10; New Britain, 11; Holyoke, Mass., 12; Northampton, 13; Greenfield, 14; Springfield, 15; Philadelphia, Pa., 17, week.

BARTLEY CAMPBELL'S GALLEY SLAVE CO.: Hamilton, Can., 3, week; Montreal, 17, week.

BIG FOUR COMB.: Chatham, Ont., 6; Jackson, Mich., 7; Ypsilanti, 8; Detroit (Park Theatre), 10, week.

BARRY AND FAY COMB.: Detroit, Mich., 3, 4, 5; Pt. Huron, 6; St. Thomas, Can., 7; Hamilton, 8; Toronto, 10, 11, 12; London, 13; Auburn, N. Y., 14; Oswego, 15; Buffalo, 17, week; Pittsburgh, Pa., 24, week.

BROOKS AND DICKSON'S WORLD COMB.: Jersey City, N. J., 6, 7, 8; Orléans, 17; Titusville, 18; Bradford, 19, 20; Erie, 21, 22.

BUFFALO BILL COMB.: Lincoln, Neb., 5; Nebraska City, 6; St. Joseph, Mo., 7; Atchison, Kan., 8; Leavenworth, 10; Topeka, 11; Lawrence, 12; Kansas City, Mo., 13, 14; Jefferson, 15; St. Louis, 16 to 23.

CHARLOTTE THOMPSON: Richmond, Ind., 6; Muncie, 7; Logansport, 8; Lafayette, 10; Crawfordsville, 11; Terre Haute, 12; Louisville, Ky., 13, 14, 15; Memphis, Tenn., 17, week; New Orleans, La., 23, week.

COL. ROBINSON'S HUMPTY DUMPTY CO.: Chelsea, Mass., 5; Gloucester, 6; Amesbury, 7; Salem, 8.

CLARA LOUISE KELLOGG CONCERT CO.: Cambridge, Mass., 6; Philadelphia, Pa., 10; Brooklyn, 11; Worcester, Mass., 12; Providence, R. I., 13.

CLARK-GAYLE COMB.: New York City, 3, week; Danbury, Conn., 10; Waterbury, 11; Meriden, 12; New Britain, 13; New Haven, 14, 15; Providence, R. I., 17, 18, 19; Fall River, Mass., 20; Lowell, 21; Lawrence, 22; Boston, 24, week.

CHAS. E. FORD'S OPERA TROUPE: Philadelphia, 3, week; Richmond, Va., 10, week.

CHILD OF THE STATE (HONY AND HARDIE): Augusta, Ga., 6; Charleston, S. C., 7, 8; Savannah, Ga., 10, 11; Macon, 12, 13; Atlanta, 14, 15; Columbus, 17, 18; Montgomery, Ala., 19, 20; Mobile, 21, 22; New Orleans, La., 24, week.

O. L. DAVIS (ALVIN JOSLIN): Milwaukee, Wis., 3, week; Janesville, 10; Madison, 11; Eau Claire, 12; Stillwater, Minn., 13; St. Paul, 14, 15.

COLLIER'S BANKER'S DAUGHTER CO.: Detroit, Mich., 6, 7, 8; Port Huron, 10; Bay City, 11; East Saginaw, 12; Jackson, 13; Muskegon, 14; Grand Rapids, 15.

COMLEY-BARTON COMIC OPERA CO.: New York City, 3, two weeks.

DENHAM THOMPSON: Chicago, 3, week; Aurora, 10; Ottawa, 11; Galesburg, 12; Hannibal, 13; Jacksonville, 14; Springfield, 15; St. Louis, 17, week.

EMMA ABBOTT: New York City, 3, two weeks.

EDWIN BOOTH: Booth's Theatre, New York City, 3, four weeks.

FELIX A. VINCENT'S COMB.: Bellefontaine, O., 5, week.

FEDERICK PAULDING: Nashville, Tenn., 6, 7; New Orleans, La., 9, week; Mobile, Ala., 17; Montgomery, 18; Columbus, Ga., 20; Atlanta, 21, 22.

FLORENCE HERBERT: Quincy, Ill., 10, week; Hannibal, Mo., 17, week; Keokuk, Ia., 24, week; Burlington, 21, week; Rock Island, Ill., Nov. 7, week; Muscatine, Ia., 14, week; Iowa City, 21, week; Des Moines, 28, week.

FRANK L. FRAYNE: New York City, 3, week.

FAY TEMPLETON OPERA CO.: St. Louis, 9, week; Kansas City, 17, 18; Topeka, Kan., 19, 20; St. Joe, 21, 22; Omaha, 24, 25.

FRED WARDE: Keokuk, Ia., 6; Quincy, 7, 8; Hannibal, Mo., 10; Jacksonville, Ill., 11; Springfield, 12, 13; Bloomington, 14, 15.

FORBES' DRAMATIC CO.: Fulton, Mo., 6; Mexico, 7, 8; Columbia, 10, 11; Moberly, 12, 13; Sedalia, 14, 15; Clinton, 17, 18; Fort Scott, 19, 20.

FANNY DAVENPORT: Brooklyn, N. Y., 3, week; Brooklyn, E. D., 10, week.

FIFTH AVENUE COMEDY CO.: Bridgeport, Mass., 6; Elizabeth, N. J., 7; Patterson, 8; Newburg, N. Y., 10; Syracuse, 14, 15.

GARDNER'S LEGION OF HONOR CO.: Fall River, Mass., 6; New Haven, Conn., 7, 8; Groton, 10; Austin, 11, 12; San Antonio, 13, 14; New Orleans, La., 16, week.

GEORGE WARD: Union Square Theatre, New York City, 3, three weeks.

GULICK'S FURNISHED ROOMS: Chicago, Ill., 3, two weeks; Detroit, Mich., 17, week.

HAGUE'S MINSTRELS: Washington, D. C., 3, week.

HILL'S ALL THE RAGE: St. Louis, Mo., 2, week; Cincinnati, Ohio, 10; Indianapolis, Ind., 17, 18, 19, 20; Jacksonville, Ill., 21; Keokuk, Iowa, 22; Burlington, 24; Rock Island, Ill., 25; Davenport, Iowa, 26; Clinton, 27; Freeport, Ill., 28; Rockford, 29.

HAVELY'S NEW MASTODON MINSTRELS: New Orleans, 2, week; Galveston, Tex., 10, 11; Houston, 12, 13; Austin, 14, 15; St. Louis, 17, week.

HAVELY'S STRATEGISTS: Bradford, Pa., 6, 7; Erie, 8; Toledo, O., 10, 11; Ann Arbor, 12; Detroit, Mich., 13, 14, 15.

HOOLEY'S COMEDY CO.: Pittsburg, Pa., 3, week.

HERNE'S HEARTS OF OAK: York, Pa., 6; Columbia, 7; Lancaster, 8; Providence, R. I., 10, week.

HUBERT O'GRADY EVICTION CO.: Utica, N. Y., 6; Gloversville, 7; Watertown, 8.

JAY RIAL'S HUMPTY DUMPTY: Biddford, Me., 6; Great Falls, 7; Lowell, 8.

JANAUSSCHKE: Akron, O., 10; Erie, Pa., 11; Newcastle, 12; Pittsburg, 13, 14, 15; Bradford, 17, 18; Rochester, 19, 20; Binghamton, 21.

JENNIE LEE "JO" COMB.: Baltimore, 10, week; Cleveland, 17, week.

JOSEPH MURPHY: Syracuse, N. Y., 6; Rochester, 7, 8.

JOHNSTON AND MILLER: Meridian, Miss., 6; Vicksburg, 7, 8; Jackson, 10; Canton, 11; Holly Springs, 12; Bolivar, Tenn., 13; Jackson, 14, 15.

JOHN E. OWENS: Savannah, Ga., 6, 7, 8; Atlanta, 10, 11, 12, 13; Rome, 14; Selma, 15; Montgomery, 17, 18; Macon, 19, 20, 21.

JOHN T. RAYMOND: Troy, N. Y., 6, 7, 8.

J. M. HILL'S DEACON CRANKETT CO.: Waterbury, Conn., 6; Westfield, Mass., 7; Pittsfield, 8; Albany, N. Y., 10, 11, 12; Jersey City, N. J., 13; Williamsburg, N. Y., 17, week.

JOHN MCCULLOUGH: Chicago, 3, two weeks.

JOHN A. STEVENS: Boston, 3, week.

JOHN S. CLARKE: Hamilton, Ont., 10, 11; Buffalo, N. Y., 12, 13, 14, 15; Albany, 17, 18; Troy, 19, 20; Rochester, 21, 22; Cleveland, O., 24, week.

KENNEL'S NIGHTINGALE MINSTRELS: Tarboro, N. C., 6; Goldsboro, 7; Durham, 8; Raleigh, 10, week.

LAWRENCE BARRETT DRAMATIC COMB.: New York City, 3, two weeks.

LEAVITT'S GIANTHEAN MINSTRELS: Staunton, Va., 6; Charlestown, W. Va., 7; Portsmouth, O., 8; Chillicothe, 11; Columbus, 12.

LESTER COMB.: Mattoon, Ill., 3, week.

LINGARD'S STOLEN KISSES COMB.: Akron, O., 11; Oil City, Pa., 12; Erie, 13; Dunkirk, N. Y., 14; Bradford, Pa., 15.

LEAVITT'S SPECIALTY CO.: Baltimore, 3, week; Pittsburg, 10, week.

LEAVITT'S RENTZ-SANTLEY NOVELTY CO.: Pittsburg, 3, week.

LEAVITT'S KENTZ MINSTRELS: Gardner, Mass., 6; Keene, N. H., 7; Nashua, 8; Lawrence, Mass., 10; Lowell, 11; Haverhill, 12; Gloucester, 13; Salem, 14; Ipswich, 15.

LOTTA: Buffalo, N. Y., 3, week; Philadelphia, Pa., 11, three weeks.

MARIE PRESCOTT: St. Louis, 3, week.

MADISON SQUARE THEATRE CO.: Boston, 3, two weeks.

MAX FEHRMAN'S COMB.: San Francisco, 3, four weeks.

MITCHELL'S PLEASURE PARTY: Cincinnati, O., 3, week; Richmond, Ind., 10; Ft. Wayne, 11; Greencastle, 12; Lafayette, 13; Crawfordsville, 14; Danville, 15; Terre Haute, 17; Evansville, 18, 19; Indianapolis, 20, 21, 22.

M. B. CURTIS' SAM'L OF POSE COMB.: Columbus, Ga., 6; Montgomery, Ala., 7, 8; New Orleans, La., 10, week.

MR. AND MRS. GEORGE S. KNIGHT: Allentown, Pa., 6; Reading, 7; Shamokin, 8; Danville, 10; Williamsport, 11; Wilkes-Barre, 12; Pittston, 13; Elmira, N. Y., 14; Binghamton, 15; Windsor Theatre, N. Y., 17, week.

MR. AND MRS. W. J. FLORENCE: New Haven, Conn., 6; Northampton, Mass., 7; Holyoke, 8; Rutland, Vt., 10, 11.

MILTON NOBLES: New Orleans, La., 2, week.

MARY ANDERSON: Erie, Pa., 6; Sandusky, O., 7; Ft. Wayne, Ind., 8; Chicago, 10, two weeks; St. Louis, 31, week.

MCINTYRE AND HEATH'S MINSTRELS: Ottumwa, Ia., 4; Oskaloosa, 5; Des Moines, 6; Marshalltown, 7; Cedar Rapids, 8; Waterloo, 10; Independence, 11; Dubuque, 12; Galena, Ill., 13; Clinton, Iowa, 14; Burlington, 15.

MY PARTNER (Aldrich and Parsloe): Worcester, Mass., 7; Lynn, 8; Lowell, 10; Haverhill, 11; Manchester, N. H., 12; Nashua, 13; Portland, Me., 14, 15.

MINER ROONEY COMB.: Albany, N. Y., 3, week; Buffalo, 10, week; Pittsburg, Pa., 17, week; Wheeling, W. Va., 24, 25.

MAHON OPERA CO.: Philadelphia, Pa., 3, week; New Haven, Conn., 10, 11; Hartford, 12; Salem, Mass., 13; Lynn, 14; Portsmouth, N. H., 15; Boston, Mass., 17, 18, 19; Providence, R. I., 20, 21; Springfield, Mass., 22; Brooklyn, 24, week.

MR. AND MRS. F. S. CHANFRAUD: Hagerstown, Md., 6; Charlottesville, Va., 7; Danville, 8; Lynchburg, Richmond and Norfolk to follow.

NAT C. GOODWIN: Columbus, O., 6; Newark, 7; Zanesville, 8; Baltimore, Md., 10, week; Washington, 17, week.

NEIL BURGESS' WIDOW BEDOTT COMEDY CO.: Bangor, Me., 7; Augusta, 8; Lewiston, 10; Dover, N. H., 11; Lawrence, Mass., 12; Manchester, N. H., 13; Concord, 14; Nashua, 15; Lowell, Mass., 17; Worcester, 18; Taunton, 19; New Bedford, 20; Fall River, 21; Providence, R. I., 22.

NEEDLES AND PINS: Ottawa, Ill., 6; Aurora, 7; Rockford, 8; Freeport, 10; Dubuque, Iowa, 11; Cedar Rapids, 12; Iowa City, 13; Des Moines, 14, 15; Council Bluffs, 17; Omaha, Neb., 18; Lincoln, 19; Leavenworth, Kans., 20.

ONE HUNDRED WIVES: Lansing, Mich., 6; Grand Rapids, 7, 8; Muskegon, 10; Kalamazoo, 11; South Bend, Ind., 12; Battle Creek, Mich., 14; Jackson, 15; Adrian, 17; Ann Arbor, 18; Sandusky, O., 19; Akron, 20; Canton, 21; Altoona, Pa., 22; Harrisburg, 24; Williamsport, 25; Danville, 26.

OLD SHIPMATES COMB.: (Frank Mordaunt): St. Louis, Mo., 3, week; Cleveland, O., 10, week; Toronto, Can., 17, week.

ONLY A FARMER'S DAUGHTER (LILLIAN CLAYES): Toledo, O., 7, 8; Jackson, Mich., 10, 11; Battle Creek, 12, 13; Bay City, 14; Saginaw, 15; Flint, 17; Port Huron, 18.

OSBORN DRAMATIC CO.: Hazleton, Pa., 20; Shenandoah, 22; Scranton, 29.

OLIVER DODD BYRON: Hartford, Conn., 6; Meriden, 7; New Haven, 8; Williamsfield, 10; Norwich, 11; New London, 12; Fall River, Mass., 13; Taunton, 14; Gloucester, 15; North Attleboro', 17; East Attleboro', 18; Manchester, N. H., 19; Lowell, Mass., 20; Lawrence, 21; Lynn, 22.

PAINE BROCOLINI COMIC OPERA CO.: Oshkosh, Wis., 6; Stevens Point, 7; Chippewa Falls, 8; St. Paul, Minn., 10; Minneapolis, 11, 12.

PROF. HARTZ (MAGICIAN): Springfield, Ill., 3, week; Peoria, 10, week.

REMYNY'S CONCERT CO.: St. Joe, Mo., 6; Lincoln, Neb., 7; Council Bluffs, Ia., 8; Omaha, Neb., 10; Des Moines, Ia., 11; Oskaloosa, 12; Marshalltown, 13; Cedar Rapids, 14.

RICE EVANGELINE CO.: Leadville, Col., 3, week; Denver, 10, week.

ROBSON AND CRANE: Cleveland, O., 3, week; Pittsburg, Pa., 10, week; New York City, 17, four weeks.

ROSSI DRAMATIC CO.: Boston, Mass., 3, two weeks; New York City, 17, two weeks.

ROSE EYTINGE IN FELICIA: Baltimore, Md., 3, week; Philadelphia, Pa., 10, week; Wilmington, Del., 17; Harrisburg, Pa., 18; Pottsville, 19; Reading, 20; Scranton, 21; Trenton, 22.

ROGERS-PALMER-GRAHAM CO.: Troy, N. Y., 3, three nights; Albany, 6, 7, 8; Boston, Mass., 10, week.

SPILLER'S ROOMS FOR RENT CO.: New London, Conn., 6; Norwich, 7; Woonsocket, R. I., 8; Providence, 10, 11, 12; Brockton, Mass., 13; Taunton, 14; Fall River, 15.

SOL SMITH RUSSELL'S EDGEWOOD FOLKS COMB.: Zanesville, O., 6; Wheeling, 7; Cumberland, Md., 8; Brooklyn, N. Y., 10, week.

SALSBURY'S TROUADORS: Detroit, Mich., 3, week.

THOMAS W. KEENE: Chicago, Ill., 3, two weeks.

THE JOLLITIES: St. Louis, 3, week; Springfield, Ill., 11; Bloomington, 12; Joliet, 13; Ottawa, 14; Aurora, 15; Elgin, 16; Rockford, 18; Freeport, 19; Dubuque, Ia., 20; Davenport, 21.

THE TOURISTS: Brooklyn, E. D., N. Y., 3, week.

TONY DENIER'S HUMPTY DUMPTY: Shreveport, La., 6, 7; Marshall, Tex., 8; Dallas, 10, 11; Corsicana, 13; Waco, 14, 15; Brenham, 17; Austin, 18, 19, 20; Houston, 24, 25; Galveston, 26, 27, 28, 29; New Orleans, 30, week.

TONY PASTOR'S CO.: Philadelphia, 3, week; Baltimore, 10, week.

THE VILLAS: Findlay, O., 6, 7, 8; Upper Sandusky, 10.

WILBUR OPERA CO.: Meriden, Conn., 6; Springfield, 7; Hartford, 8; Jersey City, N. J., 10, 11, 12; Newark, 13, 14, 15; Philadelphia, 17, week; Chicago, 24, week.

WILLIAM STAFFORD: Richmond, Ind., 7; Hamilton, O., 8.

WILLIE EDWIN SPARKS' COMB.: Indianapolis, Ind., 6, 7, 8; Grand Opera House, St. Louis, 9, week.

BOSTON.

The libretto of *Patience* is absolutely absurd and laughable, but its situations do not seem to come about of themselves. The treatment is delicate but never weak; the characters are ridiculously as well as clearly drawn, and their properties so well preserved as never to bring a minor part into undue prominence. That some of the conversation would drag were its brightness and daintiness marred by acting is perhaps undeniable, as the libretto is almost devoid of incident and the dialogue therefore bears the burden of the task of interesting. The music is not up to the *Pirates*. I think the concerted airs and choruses delightful, although the roles are commonplace. Sadie Martinot astonished her warmest admirers by her aestheticism as Lady Angela. The character was played with surprising delicacy and finish, and was warmly applauded. Mr. Howarth as Grosvenor was faultless. His appearance and manner were certainly aesthetic, and he sang his music with splendid effect. Bunthorne was a most humorous and aesthetic performance. Mr. Mason's fine organ produced a grand effect, which was of great value in the role of the Colonel. Eddie Goodwin (a brother of Nat) as the Mayor evinced great talent, and a bright future is in store for him. Emily Pearl should never have been cast for *Patience*. The lady is so amateurish that silence is a charity. Anna Granger Doris gave a very humorous and surprising performance of Lady Jane, and her singing is as powerful and good as ever. John Braham deserves great praise for the masterly manner in which he has arranged and conducted the whole affair. Business has been very large, many being turned away at every performance. *Patience* is announced until the 15th, when The Colonel will be played for the first time in America, with Mr. and Mrs. Bayley, Charles Barrow, Wm. Warren, Annie Clarke, Mrs. Vincent and Norah Bartlett in the cast. Fanny Morant will make her re-entrance in *Loraine*.

At the Globe Theatre My Partner has remained the regular performance to excellent business. The play is very popular in Boston, and Messrs. Aldrich and Parsloe deserved favorites. The steady improvements of Dora Goldthwaite, a Boston girl, is most marked, and her performance of Mary Brandon is a very lovable one, full of delicacy and tenderness. This week, Rossi, in *King Lear*, Romeo and Juliet, and Hamlet. The Messenger from Jarvis Section did not create a favorable impression with the habitués of the Park Theatre. Mr. McAuley gives a life like portraiture of the honest, stolid shrew, and his efforts pleased, but the Park Theatre is not the place for plays like the above. This week, Hazel Kirke. John Stevens, the manager of the Windsor, and author of *Passion's Slave*, appears for the first time at his theatre as Manuel, in the above play. Houses have been moderate in point of numbers, but disposed to be appreciative. For my own part, I am inclined to regard *Passion's Slave* as the least successful in an artistic sense of Mr. Stevens' productions. His abilities seem to have been misdirected when he undertook to write a piece of such melodramatic interest, and in which wit and delicate imagery are conspicuous by their absence. However, in spite of its shortcomings, the play met with much favor, and was listened to with interest. The company is upon the whole judiciously selected, and Mr. Stevens as the hero, proves himself an actor of more than ordinary power. This week, *The Unknown*; Helen Carter in *The Mascotte* 10th.

Howard Atheneum: Joseph Murphy has during the week just past been delighting his many admirers by his performance of Dan O'Hara in *Kerry Gow*. *Kerry Gow* is one of the best of Irish plays, and serves to introduce Mr. Murphy and his company to excellent advantage. Mr. Murphy is easy, cool and confident, and makes some excellent points. Julia Stewart made the most of her opportunities, and gained much applause for her excellent acting as Norah. The remainder of the company were efficient in their several roles. The stage was beautifully set. Business was immense. This week a variety performance.

The second and last week of *Fun on the Bristol* was the cause of good business at the Gaiety Theatre. On several nights the heat

was intense, but it did not prevent the public from turning out to witness the laughable performance of Mr. Sheridan and the company. This week the new opera of *Puppets*, with Rose Stella as prima donna, her first appearance here in five years.

The Boylston Museum, entirely renovated, repainted and decorated, opened on Monday evening for the season with a strong variety company.

Items: Fanny Brown, an old Boston favorite, a good actress, and a beautiful woman, is at present residing in this city.—Alma Stuart Stanley and Constance Murielle were in the city last week on their way to Halifax.—William Harris, manager of the Howard Atheneum, has returned from his trip to St. Louis.—J. H. Ring, the old Museum favorite, is a member of the Rossi company.—Amy Gordon is in the city.—Blanche Correlli is now residing in Boston.—Leonora Bradley was here for a few days last week.—Donald Harold has joined the M'less combination, vice Oliver Wren.—Frank Mayo paid a flying visit here last week.—J. H. Browne, an old actor, and for many years prompter at the Boston Theatre, lies dangerously ill at his residence in Somerville.—Madame Janauschek left the city on Thursday to fulfill her engagements in the West. The great tragedienne will play at the Park Theatre during the winter.—Robert Fulford, the manager of the M'less combination, made many friends during his stay in Boston by his polite and courteous treatment of the press and public.—John E. McDonough is still quite ill at his home in Philadelphia.—Clara Louise Kellogg will give a grand concert at the Globe Theatre Saturday night.—Clara Poule, formerly of the Emma Abbott company, is at home in this city.—Will Mestayer, of the Tourists, was in the city on Sunday. His mother, Emily Mestayer, has retired from the stage.—Charles and Lillie Wilkinson are in the city, preparing for an extended tour throughout the country.—Lizzie Kelsey has been in Boston for the past fortnight.—Manager Stetson will entertain Rossi during his engagement, with his usual hospitality.—T. M. Hunter, an old favorite in Boston, has joined the Frank Mayo company.—Nat Jones has gone as stage manager for the Vokes.—Fred Pilots, the husband of Janauschek, has much improved in health, and will be able to travel during the season.—Fraser Coulter, late with Tom Keene, appears at the Park Theatre this week in *Hazel Kirke*. The Harrisons will shortly appear at the Howard Atheneum.—Joaquim Miller has been in the city for the past week, negotiating with Annie Pixley to write a play for that lady.—Emma Lorraine has returned to New York, and will join the company at Wallack's Theatre.

SAN FRANCISCO.

Baldwin's Theatre (Thomas Maguire, manager): E. I. Stetson continued the past week, except Tuesday, to good business, in *Kentuck*. Last night the theatre was closed out of respect to the late lamented President, it being the only theatre here which closed its doors on the day of the obsequies.

Bush Street Theatre (Chas. E. Locke, proprietor): Uncle Isaac, Fred Maeder's Hebrew play, still continues at this house to fair business. There is no question but that the piece is not a good one, but bad as it is, the acting is still worse. Max Fehrmann's Uncle Isaac might be worse, and Burton Adams as Harold Sloper, and D. H. Allen as Old Probs, are both especially good, and present the two old bums as natural and faithful as possible. M. W. Rawley is scarcely a passable amateur. The play is neither a success financially nor artistically.

California Theatre (Field and Maguire, managers): The attendance last week has been very slim, and the opera season so far a failure.

Items: Gerald Eyre, Osmond Tearle and Miss Arden left Sacramento for the East Sunday last, accompanied by David Belasco, late stage manager of the Baldwin Theatre, and Manager Thomas Maguire. Messrs. Belasco and Maguire, who are jointly interested in the new and powerful play, *La Belle Russe*, will negotiate for an early production of the same in New York, with Jeffreys Lewis in the title role. Manager Maguire will also secure attractions for the Baldwin Theatre. The various recent reports circulated regarding a change in the management of this beautiful theatre have no foundation in fact, and Manager Maguire will continue in the future as in the past to hold undisputed sway. He is probably in better standing and circumstances than at any time during the past three years.—Jules Verne's *Michel Strogoff* will be shortly brought out at the Baldwin, with Matt V. Lingham in the title role, supported by Jeffreys Lewis and the Baldwin company, materially strengthened. This version was translated some three years ago by Mr. Lingham and Alfred Balch, formerly a well-known local journalist, but now connected with the *New York World*, I believe. Matt tells me that he will not make any spectacular specialty of it but simply an interesting drama.—Alice Dunning Lingard arrived in town very mysteriously Friday, and as yet has not divulged her intentions or movements.—Alice Oates-Titus Watkins, the once popular comic opera prima donna, arrived yesterday, and has taken quarters at the Palace Hotel for a few weeks prior to her departure for Australia.—E. T. Stetson, the popular tragedian, with his own company, plays next (Fair) week in San Jose, and the week following in Sacramento, under the management of Thomas Maguire, prior to his departure for British Columbia and Oregon.—Your correspondent is at present manager for E. T. Stetson and company, and will probably continue so for the season. W. E. Sheridan and party returned Friday evening from Oregon, after playing the most successful—financially speaking—season on record there. Sheridan is very much enthused and delighted over the web-foot country and its people, and signifies his determination of returning again. He will probably not return East until next season. James J. Ryan, late of California Theatre, is now his business agent. Sheridan will play a grand farewell night here in about three weeks, producing Shakespeare's *King Lear*, which has not been played here since Edwin Booth's engagement at the California some four years ago.

BALTIMORE.

Academy of Music (Samuel W. Forth, manager): The Mascotte was presented throughout week to large audiences, and a more enjoyable performance is seldom given in this city. You have already reviewed the merits of the performance, so I will refrain. The chorus was large and well trained, and the stage setting very good. Next week, Rose Eyttinge in *Felicia*; Jennie Lee in *Jo* 10th.

Holiday Street Theatre (Jno. W. Albaugh, manager): The entertainment given by Hague's British Minstrel troupe was something novel and enjoyable. When the cur-

tain rose a new arrangement of the first part was presented, and one particularly attractive during this hot weather; it was a garden scene, in front of which sat the vocalists and end men, while the instrumentalists were ranged in picturesque positions all over the garden—a very pretty effect. The singing was a feature, some of the voices being among the best we have ever heard in this line of business. The second part consisted of first class specialties throughout. Prof. Woodhead played on seven different instruments at once, and was quite a curiosity, while the facial contortions and grotesque dancing of Fred. Mathews were vociferously applauded. A vocal duet from Norma by Fred. Dart and W. B. Stoddart, the two prima donne, was fine, and the dancing of the former excellent. He is the best burlesque prima donna we have yet seen. Wheatley and Traynor, two clever Irish comedians; Prof. Wallace, a good imitation of birds, and the Wises in grotesque dancing, formed the remainder of the bill. Next week, J. K. Emmett; N. C. Goodwin and Eliza Weathersby 10th.

Ford's Opera House (John T. Ford, proprietor): The *Galley Slave* was given this week, and was accorded the same hearty reception as heretofore. The present company is a strong and well-selected one. Maude Granger as Cicely Blaine was excellent; in the emotional parts of the piece she appeared to decided advantage; she never overstepped the mark either in the gentler touches of pathos or the heights of indignant passion, but held herself within the range of the natural. Gussie De Forrest assumed the classic role of Francesca Rimini, and gave a faithful portrayal of the unfortunate and betrayed Italian girl. Frank Evans as Sidney Norcott, the husband and lover, was manly and dramatic throughout. Junius Brutus Booth as Dr. Oliphant, the good hearted, whole-souled old friend of the family, gave a most enjoyable bit of comedy acting. T. H. Burns and Elsie Moore as Franklin Fitts and Psyche Gay, were quite satisfactory. Next week, Haverly's Widow Bedott company; Tony Pastor 10th.

Monumental Theatre (Ad. Kernan, manager): Sprague's Gigantic Novelty combination gave, during the week, a really first-class variety entertainment. Unlike most shows of the kind, it did not have one or two good features, with a string of second class specialties to fill in, but each and every act was good. The entertainment closed with Kelly and Ryan's farcical comedy, *That Man from Galway*. Next week, Leavitt's Specialty company.

Front Street Theatre (Dan. A. Kelly, manager): J. Z. Little appeared this week in the sensational drama, *Nuggets, or Lost and Won*. The setting of the piece was quite fine, and speaks well for the scenic artist of the house. Mr. Little did some good acting, and the support by the stock was fair. An olio followed. Next week, George W. Thompson in *Yacup, or the Peddler's Story*.

ST. LOUIS.

Olympic Theatre (Charles A. Spalding, manager): Another sultry week had but little damaging effect upon the theatres. The Vokes, in their absurdities, at the Olympic, did the first week's big business since Tony Pastor held forth. The entertainment has not improved any, and is simply entertaining to those who like this kind of amusement. J. M. Hill's All the Rage 2d.

Grand Opera House (John W. Norton, manager): Mr. Rice has succeeded in gathering about him this season a very beautiful and talented galaxy of ladies. The comedians are also excellent. Messrs. Dixey, Fertecue, McCollin, Schiller and Harold being exceedingly clever. Misses Carrie Perkins, Topsy Venn, the Calif Sisters, Rose Temple, Rose Dana, and the others, are able exponents of burlesque, and the performances of *Babes in the Wood*, which have been given all the week, have been acceptable. The costumes are beautiful, and the trick transformation in the last act a clever piece of scenic and mechanical work. The change is from a rocky chasm to a brilliant ballroom and gallery, after the East Indian style. *Cinderella at School* will be given the coming week.

Pope's Theatre (Charles Pope, manager): The Jay Rial Uncle Tom's Cabin combination did an enormous business during the week at low prices. Frank Mordaunt opens 2d in *Old Shipmates*.

People's Theatre (Robertson and Mitchell, proprietors): This house seems to increase in popularity, and is doing an enormous business. On Sunday evening last it was packed long before the curtain rose, and hundreds were turned away. The subject of low prices is thus practically solved. Furnished Rooms, under Gulick's management, afforded the entertainment, which was reasonably good. The burden was chiefly borne by Patti Rosa, who is a sparkling soubrette, charming vocalist and accomplished dancer. The *World Standard Ideal Novelty* company opens 2d.

Items: Messrs. Gill and Wilson, of Mitchell's Pleasure Party, are indulging in "cards," which are calculated to give them some left-handed advertising, and all in connection with the refusal of the company to play the night after the receipt of the news of the President's death. Some very harsh strictures have been made, and these seem to be unwarranted. The Chicago papers made a great deal of capital out of the affair, until their own managers declined to close on Monday night, the date of the obsequies of General Garfield, and since that time they have been amazingly quiet. It is queer how a good double-handed argument comes back in the shape of a boomerang sometimes.—The preparations for fair week (commencing 3d) are very great. In addition to the attractions at the regular theatres already quoted, Marie Prescott will give legitimate entertainments at the Pickwick, and the Jollities, a compact little vaudeville company, will hold forth at Mercantile Library Hall. The Berlin Lady Orchestra still concertize at Gregory's Winter Garden to large attendance.—The St. Louis Fair is the biggest event of its kind on the continent. On Wednesday night the Veiled Prophet pageant will take place, and will be magnificent. The city will be packed with strangers, grangers and pleasure-seekers.—The underlings for week after next (9th) are Willie E. Luin's Sparks at the Grand Opera House; the Emile Melville Comic Opera company at Pope's; the Fay Templeton Opera company at the People's; Joe Jefferson at the Olympic.—The Washington Avenue Theatre is to be an established fact. It will be located at Tenth street and Washington avenue, and will be composed of iron and glass, at a cost of \$75,000. It will be of most ingenious construction, and can be utilized as a Summer or Winter theatre, or as a hall—which indeed St. Louis is sadly in need of—many concert companies, lecturers and others declining to come here for want of a suitable public hall to sing, play or speak in. This, of course, is excepting the Merchant's Ex-

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change Hall, which, however, is only adapted to very grand or stupendous events. The successful issue to which the Washington avenue project has been pushed has been owing to the indefatigable energy and push of Frank J. Bowman, the leading spirit in the matter, and he is one of the most successful and energetic of local professional men.—Manager Spaulding has commenced work on the Elm street end of the Olympic Theatre, the foundation being very strong and substantial.—Jessie Wall, a juvenile actress of considerable attainments, had a testimonial benefit at the hands of her friends on Friday night, at Mercantile Library Hall. Nellie Page, a bright and talented young lady who has had much experience in the way of drilling children for the amateur stage superintending matters with great success.—Prof. A. Waldner, the well known author, musician and head of the Beethoven Conservatory of this city, is organizing a fine orchestral body for grand concerts during the winter.—Word has reached the friends of Flora Pike, the charming and talented mezzo-soprano, that she has been awarded the competitive scholarship at the grand Conservatory of Music at New York. This was highly gratifying to her many friends here, and to her old preceptor, Mr. A. Waldner.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): The season opened at this house Sept. 25 with the play of Eviction, by a company under the management of Gen. Barton, of San Francisco, and led by Charles E. Werner. Honest criticism condemns both play and company, and it is evident that Manager Bidwell did not consult his own judgment and managerial experience in opening his house earlier than he at first proposed to do with such an attraction. Except a couple of songs and dances, done very cleverly by Mr. Werner, there is nothing to command applause in the performance. Milton Nobles, in Interviews, 2d.

Items: The St. Charles Theatre will open for the season 2d, with Haverly's New Mastodon Minstrels.—The Shelby, Pullman and Hamilton Circus performed to a crowded tent on Monday evening. As a whole, the show is not what it is advertised to be. The last night of their performance the tent was crowded, but the programme was shamefully cut.—Forepaugh's show is billed for the 5th.—The Grand Opera House is being put in elegant repair for the opening, B. W. P. and W.'s Minstrels being the initial attraction.—John H. Conniff, for many years treasurer of the old Varieties Theatre, will return to his old love this season, and take charge of the financial department of the Grand Opera House. No better selection could possibly have been made.—Mr. Davis has made an assured success of the Strakosch Opera season at the French Opera House, having already secured sufficient subscriptions to make the adventure profitable to the management.—Hamilton's New Varieties is the only variety show now in the city worthy of mention, and among the list of performers are many deserving of special applause.—The little daughter of Captain George L. Norton, whose wife was known to the profession as Isabel Fremont, met with a serious accident a few days since, breaking her arm, by falling from her seat while playing at the piano. She is on the rapid road to recovery.—The Mirror can always be had at Staub's, on Exchange Alley, and at George F. Wharton's, 23 Carondelet street.

BROOKLYN.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): The Kraly Brothers are giving this week, Around the World in Eighty Days in all its pristine grandeur, and to good business. Next week, Lester Wallack.

Park Theatre, (Col. H. E. Sinn, manager): Fanny Davenport, with her excellent company, appear this week in the following: School for Scandal, London Assurance, As You Like It, Leah the Jewess, Camille and Oliver Twist. The plays are well mounted. Fashionable and appreciative audiences in attendance.

Academy of Music (David Taylor, lessee): Mr. Taylor has secured for three performances only Lester Wallack and company. Friday and Saturday matinee, School for Scandal; Saturday evening, London Assurance.

Hyde and Behman's Theatre (Hyde and Behman, managers): Eight performances of Humpty Dumpty this week, by Nick Roberts' specialty company, numbering in all forty people. Standing room only is the order of business at this house after eight o'clock.

Items: Mr. G. B. Bunnell has secured an annex to his Broadway and Ninth street Museum, the Waverly theatre, better known as Hooley's Opera House, corner Court and Remsen streets.—Jennie Lee scored a great success at Haverly's Brooklyn Theatre last week, as Jo.—A settlement is sought by the directors of the new Brooklyn Theatre in the matter of an injunction against Hyde and Behman.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Maggie Mitchell terminated a highly successful two weeks' engagement, 1st. The dust-covered sign, "Standing room only," was resurrected from its abiding place. The new comedy written for this lady, by Geo. F. Fuller, of the Louisville Courier-Journal, entitled Little Savage, was presented Sept. 30, the house being packed. The play affords an opportunity for the introduction of some handsome scenery, but is hardly adapted to the peculiar abilities of the star. The company is a strong one. During the current week Joseph Jefferson will present The Rivals; Rip Van Winkle, perhaps, 7th and 8th. Hill's All the Rage, week of 10th.

Robinson's Opera House (R. E. J. Miles, manager): Thomas W. Keene terminated a remarkably successful engagement, 1st. Local amusement frequenters are unanimous in ranking Richard III. and Richelieu as his foremost delineations. George Learock, the leading support, is gifted with a fine stage presence and a clear resonant voice. His reception was gratifying. During the current week The World will be presented. The scenery used at McVickers' in Chicago, has been transported to Robinson's. The play is expected to run at least two weeks.

Heuck's Opera House (James Collins, manager): Sol Smith Russell is filling the house to repletion nightly. The troupe is exceptionally strong. The brunt of the entertainment, however, falls upon Mr. Russell's shoulders, and he is encored nightly. W. C. Mitchell's Pleasure Party will appear at Heuck's during the present week, followed 10th by Hyde and Behman's Novelty company.

Coliseum Opera House (James A. Douglas, manager): That vaudeville is decidedly preferable to the sensational at this house,

is evidenced by the nightly attendance during the past week. Business has increased perceptibly since Manager Douglas has assumed charge.

Vine Street Opera House (Thos. E. Snelbaker, manager): The programme the past week has been an attractive one, and crowded houses have been the order of the night.

Items: Julian Mitchell, the low comedian of Maggie Mitchell's company, is a brother of that actress.—Harry Gilbert, author, actor and balloonist, is at home after an extended tour throughout Ohio and Indiana.—Hubert Heuck, proprietor of Heuck's Opera House, is seriously ill at his residence in this city.—Harry Lewis, treasurer of the Grand, and nephew of Manager Miles, is also the efficient business manager of the house.—Charles Smith, last season's business manager of Snelbaker's Majestics, is at present stage manager of the Eldorado in this city.—Fred. Paulding has a date at the Grand in February.—James W. Morrissey is in the city, creating a furor in the interest of Brooks and Dickson's World combination.—The Order of Elks turned out in full force to attend the funeral cortege of our deceased President, Sept. 26.—Mr. and Mrs. Thomas W. Keene celebrated the twentieth anniversary of their marriage Sept. 29, at the Hotel Emery, in this city.

ALABAMA.

MOBILE.

The week has been bare of theatricals. Haverly's Mastodon Minstrels will draw a packed house 1st.

COLORADO.

DENVER.

Tabor Opera House (W. H. Bush, manager): The Emeline Melville Comic Opera company to fair business Sept. 27, which will certainly increase the company superior to any other organization of the kind now on the road.

Palace Theatre (Edward Chase, proprietor): A fair variety programme to "standing room only."

Item: The granite column at the entrance to the Opera House are being placed in position. They will add greatly to the architectural beauty of the structure.

CONNECTICUT.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, proprietor): The Tourists, 1st, to a moderate house, gave satisfaction. The Florences 3d, in The Mighty Dollar, to good business, the audience being composed of our leading people. The principals sustained their high reputation, and the supporting company was excellent. The elegant costumes worn by Mrs. Florence were greatly admired by the ladies. Booked: Oliver Doud Byron, 4th; The Mascotte, 5th; Two Orphans, 6th; Emily Jordan Thorne company, 7th and 8th.

HARTFORD.

Roberts' Opera House (W. H. Roberts, Manager): Nick Roberts' H. D. United States Minstrels was the only entertainment last week. They played to fair house. The white faces look odd, but do not add to the attractiveness of the show. Week of 3d is a busy one, opening with the Wallace company from New York; Rooms for Rent, 4th; Oliver Doud Byron, 6th; Anna Louise Cary concert company, 7th; Wilbur Opera company in The Mascotte 8th.

American Theatre (W. S. Ross, manager): The Thorne and Dunlap H. D. company gave an excellent performance through the week to good business. This week a fine specialty company occupy the boards.

MERIDEN.

Wilcox Opera House (F. H. Delevan, manager): The Tourists Sept. 28, to good house. Nick Roberts' Humpty Dumpty company, 29th, to a small audience. Madison Square Hazel Kirke company, with Georgia Cayvan as Hazel, to a \$400 house, Oct. 1. Booked: Uncle Tom's Cabin, with Mrs. G. C. Howard as Topsy, 3d; Mr. and Mrs. W. J. Florence in Mighty Dollar, 4th; Wilbur Opera company in The Mascotte, 6th; Oliver Doud Byron, 7th; H. M. S. Pinafore by home talent, 8th.

NEW HAVEN.

Carl's Opera House (Peter R. Carl, proprietor): The Tourists Sept. 27, to very good business, but did not leave the usual good impression; they are all clever people, imposed upon by a bad play, made worse by revision. Booked: Jennie Lee as Jo, 3d; Deacon Crankett, 4th and 5th; Galleys Slave, 6th; Legion of Honor, 7th, 8th; Mahu's Opera company play Boccaccio 10th and Mascotte 11th; Boston Ideals in Olivette 12th and Mascotte, 13th; George Clark in Connie Soogah, 14th and 15th.

Grand Opera House (Clark Peck, proprietor): The only attraction has been the Fifth Avenue company in Two Orphans Sept. 30 and 1st. Company is above the average and business good. Booked: Victoria Loftus, 7th and 8th; One Hundred Years Ago, 11th and 12th; Madison Square company, including Agnes Booth, 13th, 14th and 15th, in Esmeralda; John B. Gough, 17th; John A. Stevens in Passions' Slave, 18th; Tony Pastor, 19th; Grayson Opera company in Mascotte, 21st and 22d.

New Haven Opera House (John N. Near, manager): The Rooms for Rent company came Sept. 30 and 1st to paying business. Booked: The Florences, 5th; Oliver Doud Byron, 8th; Cary Concert company, 11th. American Theatre (W. S. Ross, manager): The bill this week was same as the opening, and gave entire satisfaction. Week of 3d, Rightman's Comedy company in Two Wanderers, and Specialty company No. 2.

Items: I can count over sixty performances coming within three weeks.—Miss Anna Thompson will not accept Mr. Daly's offer.

WATERBURY.

Opera House (Jean Jacques, manager): The Madison Square company in Hazel Kirke Sept. 28, to full house. The Tourists 29th, to good business. Booked: Jordan Thorne combination in Led Astray, 5th; J. M. Hill's Deacon Crankett, 6th, and Jarrett and Rice's Fun on the Bristol, 8th.

GEORGIA.

ATLANTA.

Deupree Opera House (W. H. Jones, manager): The first performance of the season was given by Johnston and Miller's Operatic Comedy company Sept. 28 to fair house; first class show to a delighted audience.

ATLANTA.

De Give's Opera House (L. De Give, manager): Haverly's Mastodon Sept. 27 and 28 to large business—\$1100; Johnson and Miller's Operatic Comedy company in Two Medallions 30th and Oct. 1 to fair business; M. B. Curtis in Sam'l of Posen 3d, for three nights, followed by Eviction combination 6th; John Owens 10th; Child of the State 14th; Leavitt's Quartet 20th; Frederick Paulding 21st; Mi. an Nobles 24th; Nat C. Goodwin 31st.

COLUMBUS.

Springer Opera House (George J. Burrus, manager): Haverly's New Mastodon Sept. 29, and were deservedly greeted by a large audience. Coming: Eviction 5th; Sam'l of Posen 6th.

MACON.

Ralston Hall (Turpin and Ogden, managers): Haverly's New Mastodon Minstrels 26th to the largest house of the season. If the old, worn out farces were replaced by fresher ones, the performance would be infinitely better. Booked: Charles E. Verner's Eviction combination 10th; Hoey-Hardie's Child of State 13th.

Items: Christian and McVay are issuing the Footlight, an official programme for Ralston Hall, using theatrical items from The Mirror only.—I am in favor of The Mirror Correspondents' Association. Rush it up, brother correspondents.

ILLINOIS.

ALTON.

Morton's Big Four Minstrels Sept. 27 to a large audience, and gave satisfaction. Forbes' Black Diamonds are coming 3d and 4th.

BLOOMINGTON.

Opera House (Tillotson and Fell, managers): All the Rage to a large audience 28th. Coming: Fay Templeton 7th; Jollities 12th.

Durley Hall (Tillotson and Fell, managers): Coming: Fred. B. Ward 14th and 15th; Cartland-Murray combination 17th, week.

JACKSONVILLE.

Strawn's Opera House (Hugh B. Smith, manager): Remenyi Concert company Sept. 22; fine concert to medium sized audience. Willie Edouin's Sparks 23d in Dreams; capital performance to large house. Booked: Fred. Ward 11th; Denman Thompson 14th; All the Rage 21st; Maggie Mitchell 28th; Jollities 29th; Acme Humpty Dumpty 31st.

JOLIET.

Opera House (J. S. Barney, manager): Prof. Hartz, magician, opened Sept. 27 for five nights and matinee; only fair business. He gives a very interesting entertainment. Booked: Needles and Pins 5th; Fay Templeton 6th; Jollities 13th.

LA SALLE.

Opera House (F. Borgasser, manager): Booked: Little Concert company 6th.

QUINCY.

Opera House (Dr. P. A. Marks, manager): J. M. Hill's All the Rage company Sept. 30 to fair house; Mrs. Laura Dainty, who is a favorite here, was well received. Booked: Fred. B. Ward 7th and 8th.

STERLING.

Academy of Music (Eugene Seates, manager): Booked: Mountz Concert company 4th.

Item: Inquiries for date from the One Hundred Wives combination and Webber's Nick and Tuck; both companies will probably be among the attractions at the Academy this season.

INDIANA.

CRAWFORDSVILLE.

Opera House (D. McClelland, manager): The Lester combination six nights to light business; they closed 1st with the Octoroon. Booked: Charlotte Thompson 6th.

FORT WAYNE.

Academy of Music (John Scott, manager): Samuel Draper's Uncle Tom combination Sept. 24 to a good house. Robson and Crane in Our Bachelors filled the house 27th. C. L. Davis as Alvin Joslin 29th drew the largest audience of the season. Booked: Willie Edouin's Sparks 3d; Collier's Banker's Daughter 4th.

LA PORTE.

Opera House (S. Lay, proprietor): Smith and Hawley's Fifth Avenue company in Needles and Pins, to good business. (Our correspondent omits the date.) Booked: 100 Wives 13th, Clarke Gayler Connie Soogah company Dec. 28.

Item: There is talk of building new opera house in this city.

LOGANSPORT.

Dolan's Opera House (Wm. Dolan, manager): Sol Smith Russell Sept. 19 in Edgewood folks to good audience. Needles and Pins 29th to fair house; with a few exceptions the company is mediocre, some of the people not even being up in their lines. Booked: C. L. Davis 1st; Anthony and Ellis' Uncle Tom's Cabin 3d.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Hermann, the magician, Sept. 28 and 29 to fair business. Booked: Hyde and Behman's Muldoon's Picnic 6th; the Vokes family 7th.

Item: Joe Emmett was in the city Sept. 30, and purchased a fine horse.

IOWA.

COUNCIL BLUFFS.

Fred. Ward Sept. 23 to a good audience in Macbeth. As the murderous Thane Mr. Ward sustained the character with great credit and gave much satisfaction. The other characters were well rendered. McIntyre and Heath's Minstrels 27th to a crowded house, troupe excellent and gave satisfaction. Booked: Buffalo Bill 3d; Remenyi's Concert company 8th; Fifth Avenue company 17th; Rice's Evangeline company 31st.

DAVENPORT.

Burtis' Opera House (Howard Burtis, manager): Frederick Ward, supported by an excellent company, appeared Sept. 30 in Romeo and Juliet to a large audience. Booked: McIntyre and Heath's Minstrels 19th; Jollities 21st; Alvin Joslin 24th; Hill's All the Rage 26th.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Frederick Ward Sept. 27, 28 and matinee to light business; the company is a good one, and deserving of good patronage. Booked: McIntyre and Heath's Minstrels 6th; Fay Templeton 28th and 29th.

FT. MADISON.

Concordia Hall (Charles Doerr, manager): Jay Simms' Comedy company in Kathier Mavourneen Sept. 19; Piquix, or the Orange Girl, 20th, to light houses. The Child of the Regiment 21st; Little Detective 22d; Fanchon, the Cricket, 23d; The Child of the Woods 24th; Phoenix, or the Orange Girl (matinee), 24th, to good houses; Jay Simms and Minnie Castle good; support very fair.

Item: Manager Doerr and wife returned from their European trip Sept. 24, his health much restored and happy as ever.

OTTUMWA.

Lewis' Opera House (R. Sutton, manager): Frederick Ward in Hamlet Sept. 24 to light business owing to the high prices of admission. The Electric Dramatic company 27th and 28th to poor business. Booked: McIntyre and Heath's Monarch Minstrels 4th.

KENTUCKY.

LEXINGTON.

Opera House (R. B. Marsh, manager): Sam'l of Posen to good business Sept. 28. Curtis proved himself a clever comedian. The performance was woefully cut in order to make a train. William Horace Lingard and company in three performances of Stolen Kisses packed the old Opera House Sept. 30 and 1st. In fact, crowded houses have been the order of the day since the opening of the season. B. W. P. and W. Minstrels booked for 5th.

LOUISVILLE.

Macaulay's Theatre (John T. Macaulay, proprietor): The first three nights of the past week Lingard's Stolen Kisses combination played to fair business. The star, play and company gave satisfaction, and left a good impression. Frederick Paulding filled out the balance of the week to fair attendance. During the star's short visit in this city he made many warm friends, who not only attest to his ability as an actor, but a gentleman as well. This week's attractions are B. W. P. & W.'s Minstrels, 3d and 4th; Acme Opera company, 5th, four nights, producing for the first time in this city, Olivette and Mascotte.

Opera House (John T. Macaulay, manager): Cinderella, by four hundred young children, will be the attraction this week, under the management of Charles Benton. Masonic Temple (Wm. A. Warner, manager): The regular season at this house will open the latter part of this month.

Buckingham Theatre: Notwithstanding abundant opposition, the Buck. enjoys a liberal share of patronage. This being the last week of the specialty show, Manager Whallen having enough combinations booked to fill out the balance of the season. May Fiske combination open week of 10th; Hyde and Behman, 17th, and Harry Miner, 24th.

Metropolitan Theatre (Edwin Fox, manager): Old Drury opened its doors last Monday night to a packed house. Owing to the non arrival of many people billed, a poor show was given and much dissatisfaction created. The manager promised to remedy this important feature in the future. Time alone will tell whether or not Louisville will support two variety theatres.

Items: The amusement season in this city opened with a boom the past week, and all the managers were happy over the box office returns.—Mr. Carroll, critic on the Courier-Journal, is writing a new play for Johnny Botta, the popular programmer of Macaulay's, to be produced soon. The title will be Our Fat Baby.—Professionals visiting the city during the exposition will find The Mirror man in the box office, who will be pleased to show them due courtesy.

LOUISIANA.

SHREVEPORT.

Tally's Opera House (Hyams and Ford, managers): The John Thompson combination Sept. 25 and 26 in Around the World to only moderate business. This is a sort of nomadic company, and have no fixed dates ahead. Gus Williams 30th and 1st.

MAINE.

BIDDEFORD.

City Hall, the principal place of amusement here, has been greatly improved by the addition of a "horse shoe gallery" of about eight hundred seating capacity. The stage is enlarged, and new scenery and drop curtain added. It was opened Sept. 24 with the Boston English Opera company, in The Mascotte. The Camp Fire company exhibited Sept. 28 to small house. Neil Burgess, 3th; Jay Hall's Humpty Dumpty, 6th; Beard's Minstrels, 7th; Kerry Gow, date not fixed.

Item: W. W. Cole's circus shows here 10th.

LEWISTON.

Music Hall (Charles Horbury, lessee and manager): Baird's Minstrels Sept. 27. Coming: My Partner 18th; Annie Pixley in M'liss 20th.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): Two afflicted audiences witnessed One Hundred Years Ago Sept. 30 and 1st by a company of queer people. Booked: Aldrich and Paroloe, in My Partner, 4th; Baird's Minstrels, 6th; Neil Burgess, 6th; Mahu's Opera troupe, 17th, 18th and 19th.

City Hall: Ideals, in The Mascotte, 3d to good business. Booked: Clara Louise Kellogg, 20th; Etelka Gerster, Nov. 19. Items: Cole's circus exhibits here the 8th.—Fred Burgess was in town the past week.—Baird's Minstrels, on arrival here Sept. 26 marched to the hotel with muffled drums and gave no performance in the evening, much to the satisfaction of every one; they will have a packed house 5th.

MASSACHUSETTS.

CHELSEA.

Academy of Music (J. B. Field, manager): Neil Burgess and company in Widow Bedott Sept. 27. Very warm night and light business. Barance Concert company, 29th, assisted by Medford Band, for benefit of L. O. F. of Chelsea and Brockton. Small house; good concert. Booked: Heath's Camp Fire, 13th; Hazel Kirke, 14th; Boston Museum company in Patience, 17th; Aldrich and Paroloe in My Partner, 21st; Nick Roberts' Humpty Dumpty company, 31st.

HAYENHILL.

City Hall: Neil Burgess in Widow Bedott to large house 1st. Coming: Boston Opera company in Betsy Baker 4th; Hazel Kirke company 17th.

LOWELL.

Huntington Hall, thoroughly renovated, opened Sept. 28 with the Legion of Honor combination. The piece is the strongest that has been here for years; business, however, poor. The Grayson Opera company, in The Mascotte, 30th, to a small house. Robinson's Humpty Dumpty 1st gave a poor show to a large audience. Booked: Clara Louise Kellogg, 3d; 100 Years Ago, 5th; Ideals, in Olivette, 6th; Boston Museum company, in Patience, 19th.

Music Hall (Simons and Emery, lessees): Eileen Oge combination, 5th; Hazel Kirke, 18th.

LYNN.

Music Hall (J. F. Rock, manager): Neil Burgess, in Widow Bedott, Sept. 28, to poor business. Legion of Honor combination to an extremely light house 1st. Booked: Corinne company, in Olivette, for benefit of the ushers, 4th; Ideals, in The Mascotte, 5th; My Partner, 8th; Mahu Opera company, 14th; Annie Pixley, 15th.

Items: Batcheller and Doris' circus 1st to fair business.—Manager Rock's grand "star course," which opens 5th with The Mascotte, consists of six of the best entertainment in the city, embracing Kellogg, Carey and a host of other leading celebrities.

MILFORD.

Music Hall: First concert of the season to small house, Sept. 28. Booked: Hazel Kirke, 4th.

Lycium Hall: Booked: Callender's Georgia Minstrels, 8th; Boston Opera company, 11th.

PITTSFIELD.

Academy of Music (C. P. Upson, manager): Booked: Fun on the Bristol 6th; Deacon Crankett 8th; G. H. Adams' Humpty Dumpty 12th; Victoria Loftus Blondes 16th; Rooms for Rent 17th; Eileen Oge company 19th.

TAUNTON.

Music Hall (A. B. White, proprietor): Victoria Loftus' Blondes, Sept. 27, 28, 29, to fair houses. Performance of the same grade as dime shows usually are. Callender's Georgia Minstrels, 1st, to a good house. Item: Batcheller and Doris' Circus drew only fair audiences Sept. 27th.

WALTHAM.

Music Hall (R. B. Foster, manager): Boston English Opera company, in Mascotte, 29th, to slim house; performance fair. Nothing booked for October other than what has already been published.

MICHIGAN.

ADRIAN.

Opera House (Chas. Humphrey, manager): Only a Farmer's Daughter Sept. 28 for four days and made the greatest hit ever made in Adrian; business very large. The company were entertained by the mayor and city officials. Collier's Banker's Daughter 5th.

CORRA RAPIDS.

Greene's Opera House (O. G. Greene, manager): Frederick Ward in Virginia to fair business Sept. 29; the audience testified their appreciation by complimentary calls before the curtain. McIntyre and Heath's Southern Minstrels booked for 8th. Item: Barnum's Show to good business Sept. 30.

DETROIT.

Detroit Opera House: Marie Prescott in East Lynn, Ingomar and The Countess to fair business Sept. 27 and 28. With the exception of H. W. Mitchell, W. B. Arnold and Thos. B. Jackson, the support was very poor. Joseph Jefferson followed in The Rivals and Rip Van Winkle, both to large houses; the characters were all admirably sustained. This week opens with Harry and Fay's Muldoon's Picnic for three nights, to be followed by Collier's Banker's Daughter. Whitney's Grand Opera House: Alvin Joslin Sept. 27 to fair attendance; stormy weather. The Gosche-Hopper combination, in 100 Wives filled out the week and drew good houses. The performance was smooth and spirited. The former has certainly been improved by the elimination of the prologue, and the latter has not suffered by the substitution of Helen Gardner for Ada Gilman as the ambitious Mrs. McGinley. This week the Salisbury Troubadours, the first three evenings in their new play by Bronson Howard, The Amateur Benefactor; the rest of the week The Brook and Patchwork.

Park Theatre: This was the only theatre opened Monday evening, and Hyde and Behman's Comedy presented Muldoon's Picnic to a crowded house. This week Wood's Electric Congress and Richmond's Comedy company all the week. Next week The Big Four's New Debut.

EAST LANSING.

Academy of Music (Clay and Buckley, managers): Draper's company presented Uncle Tom's Cabin Sept. 27, 28 and 29 to large houses. Booked: One

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Morris, Ira
Morris, James A.
Pickaby, John
Van Wyck, H. D.

The New York Mirror has the
Largest Dramatic Circulation
in America.

PARKER, of the Mercury, looks like Mo-
nopolis; but we hope that he will never
become as such. Sometimes we notice that
the Monopolis make up is struggling
for genuine gentility; but let the g. g.
place, and get the better of
the Parks.

Exit Augustin Daly.

We are sorry to say that, instead of re-
penting and apologizing for his breach of
good faith at the Managers' meeting, and
his impolitic act in opening his theatre on
the night of Garfield's funeral, Mr. Daly is
attempting to bluster through this unfortu-
nate business, and to bulldoze those papers
which have rebuked his conduct. The
Star dared to have an editorial disapproving
of his course, and he has taken his adver-
tisement out of the Star. As all the other
daily papers contained reports of the fracas
in front of his theatre, and as all the dra-
matic papers have unanimously condemned
his double misbehavior, Mr. Daly will have
to withdraw his advertisements everywhere
if he intends to persist in coercing the
press.

Everywhere—except from THE MIRROR.

After mature deliberation, we have de-
cided to decline to publish Mr. Daly's ad-
vertisements any longer. We, therefore,
notify him that it will be useless to send
any further advertisements to this office, at
any price, until he shall have repented and
reinstated himself in the confidence of the
reputable managers of New York. We
adopt this extreme policy with reluctance;
but our duty to the managers, to the pro-
fession, and to journalism, seems to us
clear and unequivocal.

THE MIRROR is the acknowledged organ
of the managers: and how has Mr. Daly
treated the managers? He sent his author-
ized representative to their meeting with a
resolution that the theatres should close on
the night after Garfield's death, and the
night of Garfield's funeral. This resolu-
tion, offered by Mr. Daly's own representa-
tive, was agreed to after some discussion,
and all the other managers present ob-
served it loyally, although two of them
were not in favor of closing both nights.
However, these gentlemen, being outvoted,
acted with the majority. But what did
Mr. Daly do? Knowing that all the other
uptown theatres would be closed, he de-
liberately opened his own house, in viola-
tion of his own resolution and agreement,
in the hope of catching a few disgraceful
dollars.

This being so, how can Mr. Daly be
longer regarded as an associate of the man-
agers of New York? What confidence
can be placed in anything he proposes or
promises? What right has THE MIRROR,
as the organ of the managers, to include
his announcements, which may be as
tricky and misleading as his resolution,
among the advertisements of the New York
theatres? We have no such right; and,
therefore, we close our door in Mr. Daly's
insolent and treacherous face, and refuse to
do any business with him in future.

How has Mr. Daly acted towards the
profession? The day of Mr. Garfield's
funeral was observed as a day of humilia-
tion and prayer by proclamation of the
President, the Governor of this State, and
the Mayor of this city. All classes of the
community observed it; all sorts of busi-
ness were suspended. Then Mr. Daly
stepped forward, in defiance of the authori-
ties and of the unanimous sentiment of fifty
millions of people, tore down the mourning
emblems and opened his theatre, thus forc-
ing his actors and actresses to array them-
selves against all other good citizens as a
class apart—as pariahs who were not bound
by the etiquette and the feeling which con-
trolled all other decent people. This was a
terrible insult and injury to the profession,
and Mr. Daly inflicted it deliberately. He
now denies that a crowd assembled in front
of his theatre and tried to burn down the
building; but we cannot believe his denials.
Perhaps he will also deny that he was
afraid to drop the curtain between the first
and second acts of the play, and will give
some plausible reason for this fear? But,
although the theatre was not burned, nor
Mr. Daly lynched, the profession has been
degraded and disgraced by his conduct,
and all classes of the community resent it
bitterly.

This being so, how can THE MIRROR, as
the organ of the theatrical profession, con-
tinue to countenance a man who, unmoved
by the example of his fellow-citizens and by
the precepts of his own church, flaunts his
insane arrogance amid the world's mourn-
ing? We cannot countenance him; and,
therefore, we read him out of the profes-
sion. Of course the ladies and gentlemen
who unfortunately belong to his company
will be treated by THE MIRROR with the
same courtesy and consideration as ever,
their performances recorded, and their
movements noted, but we certainly wish
them better engagements hereafter.

Finally what has Mr. Daly done to the
press? He has attempted to coerce the
papers from expressing their opinion of his
conduct by withdrawing his advertisements.
He has been too cowardly to try this bul-
dozing upon the Herald, which was the
first paper to censure him; but he has
attempted it upon the Star, and declared
his intention of punishing the other journals

which do not approve of his proceedings.
Well, THE MIRROR was the first weekly
paper to follow the lead of the Herald and
Star in this condemnation, and as journal-
ists are felt bound to teach Mr. Daly the
lesson of decent respect for the opinions of
the press which he so sorely needs. There-
fore, we throw out Mr. Daly's advertise-
ments, and advise all our contemporaries
to do the same, beginning with the Herald,
which Mr. Daly curses but dare not touch.

"We study to please" is the proper
motto for the profession. Mr. Daly seems
to study to displease the managers, the pro-
fession, the press, and the public. How
long can he last if he conducts his business
upon this principle? Only so long as his
father-in-law pays for his follies.

Mr. Daly, if he wants to be a pacha,
ought to have his harem on some lonely
island, where he could keep his theatre
open whenever he pleased; write all his
own plays and his own criticisms; run his
plagiarisms a thousands nights, and call
them successes; be his own audience; edit
his own paper to suit himself, and be quite
independent of the public, the press, the
profession and everybody else, except the
foolish man who found the money to pay
for his crazy extravagances. But New
York is not such an island; Mr. Daly does
not enjoy any special independence of the
ordinary restraints of business, society,
criticisms, sanity and patriotism. He must
make up his mind, therefore, either to con-
form to the usages of New York manage-
ment or to leave this city.

THE MIRROR cannot recognize Mr. Daly
as a man or a manager until he repents,
reforms, or retires from a business for which
he is obviously unfitted.

Why Not Arbitrate?

All sorts of rumors are rife concerning
the Mackaye and Mallory litigation. On
the one hand, it is gossiped that Mackaye
has effected a compromise; and on the other
hand, the knowing ones claim that the
author of Hazel Kirke still persists in
his intention of doing the piece in spite of
such little trifles as injunctions temporary
or permanent. We do not credit the first
report, of which no official confirmation
has been given; nor do we place any more
reliance upon the second statement. Mr.
Mallory having got out an injunction re-
straining Mr. Mackaye from producing his
piece in certain towns, it does not appear
probable that this same legal action cannot
be taken in every other place where Mr.
Mackaye may contemplate playing it. The
history of this celebrated case has been one
of constant legal controversy, becoming
more and more devious and complicated
as time progresses. Judging from present
indications it is apparent that this legal
tangle will not be unraveled before Hazel
Kirke will have ceased to exist as one of the
successes of the day. If Mr. Mackaye can
substantiate his rights in the piece, certainly
legal squabbles should not interfere with a
decision which must be reached speedily in
order to benefit the claimant. If he has
not the means of establishing such rights,
Mr. Mallory should not be obliged to
undergo the heavy legal expense that the
proceedings of the past eight months must
have entailed.

All this plainly shows the futility of seek-
ing deferred and expensive redress in the
courts, when amicable arbitration would
achieve the desired results, without going
through the tedious red tape of the law.
THE MIRROR has always advocated arbitra-
tion, because it dislikes to see the good
money of the profession thrown away for
the benefit of the lawyers. Theatrical
litigation is generally like child's play, and
when cool judgment takes the place of the
hot impetuosity which, we are sorry to ad-
mit, is now the rule, we hope to see man-
agers and actors adopt the plan we ad-
vance, and seek justice at the hands of
disinterested arbiters, instead of fruitlessly
thrusting their heads and limbs into the
judicial cog-wheels of our great and glo-
rious country.

CHARLES MILLWARD, the proprietor of the
Liverpool Porcupine, ex treasurer of the Lon-
don Savage Club, and the rival of E. L.
Blanchard as the most popular author of
English pantomimes, arrived here in the
Britannic on a brief visit for the sake of his
health. Several New York managers and
many of our actors have been the recipients
of Mr. Millward's courtesies in London. No
other Englishman has been more friendly to
all Americans and made more American
friends.

ARE there no playwrights in America that
Mr. Lewis Wingfield has to be imported to
write plays for Barrett and McCullough? Is
he any better playwright because he is said
to be the brother of a lord? Shakespeare
was not the brother of a lord, and yet his
plays have been good enough for McCullough
and Barrett hitherto. This fact brings us to
another question: Has Mr. Lewis Wing-
field, brother to a lord, received any com-
mission to write plays for Barrett and Mc-
Cullough? We guess not.

JOSEPH TOOKER, satirically called Com-
modore, is fast acquiring the reputation of a
Jonah. Every theatre and management
with which he has been connected has been
unfortunate. He has been no more lucky
afloat than ashore. Probably this is not his
fault, but it is certainly his misfortune. Now,
as he is connected with a theatre which has
wantonly outraged the press, the public and
the profession, we advise Mr. Tooker to pack
his carpetbag and get on firm ground. When
a business manager loses or throws away his
popularity his usefulness is at an end, and
we warn Mr. Tooker that he has made him-
self very unpopular lately.

THE Times, which always gets wrong
about theatricals, when it is so easy to keep
right, asserts that "Mr. Joaquin Miller is an
odd sort of a dramatist, and a most positive
fraud," if McKee Rankin's stories about him
are true. The idea of believing McKee Ran-
kin's stories about plays! We thought
Bartley Campbell had exploded that thor-
oughly. But it doesn't seem to have struck
the Times what sort of a positive fraud Mc-
Kee Rankin must be if, according to his own
confession, he has been deceiving the public
for years by imposing Joaquin Miller upon
them as a playwright.

THAT plagiaristic but indispensable old
paper, the London Era, tries to inveigle us
into an argument as to whether Mr. Lester
Wallack went out to the Crimea with his
regiment or not. We have the facts of Mr.
Wallack's military career at our fingers'
ends, along with the facts as to his career as
a yachtsman, a cricketer, a composer and an
author; but the Era would not credit them
to THE MIRROR if we revealed them, and,
therefore, we decline to argue.

AMORY SULLIVAN sailed for England the
day before Tom Maguire arrived in New
York. Ha!

Personal.



YEAMANS.—We present above the portrait
of the rising young soubrette, Jennie Ye-
amans, at present with George Clarke in the
Connie Soogah at the Windsor. Miss Ye-
amans is one of the most original little sou-
brettes on the stage, her business being en-
tirely her own, and even as a mimic she
possesses wonderful powers. She will star
next season in a new play.

FLORENCE.—W. J. Florence paid the city
a flying visit from Boston last week.

FRENCH.—Henry French and Lawrence
Burritt were at the Jerome Park races last
week.

FROHMAN.—Dan Frohman, of the Madison
Square Theatre, is quite ill from the effects
of overwork.

BYRNE.—Laura E. Byrne was united in
marriage to Henry L. Van Hoesen, at Mad-
dix, Va., recently.

KELLOGG.—Florence Kellogg, of the
Tourists, seems to be winning golden opin-
ions from the interior press.

RHEA.—Mlle. Rhea will make her first
appearance at Simms' Park Theatre, Brook-
lyn, soon after her arrival in America.

PAUL.—Howard Paul is in Philadelphia,
suffering from a severe attack of cholera
morbus. If possible he will arrive in New
York Tuesday next.

HODGSON-BURNETT.—Mrs. Francis Hodg-
son-Burnett, the authoress, is at the Claren-
don Hotel. She is engaged in making a
few alterations in her play of Esmeralda.

RANDOLPH.—Annie Randolph tendered her
resignation to the Hulton-Lees last Friday
night. It was accepted. Miss Randolph
has accepted an engagement which she says
will give her better opportunities.

HENDERSON.—Mrs. William Henderson
and her daughter will sail for England by
the City of Berlin, to be absent until next
summer. Mrs. Henderson makes the trip
solely for pleasure.

TOURGEES.—Judge Albion W. Tourgee was
in New York last week, but left yesterday
for Saratoga, where he will make a few
changes in his drama, A Fool's Errand. It
is being rehearsed by the Steele Mackaye
company at that place.

ROOSEVELT.—There is a striking portrait
of Blanche Roosevelt on our first page. She
returns from abroad this week, intending to
pursue the opera career she has already
began. Miss Roosevelt comes of excellent
family, is beautiful and talented, and much
is expected of her in the future. She is prob-
ably the youngest prima donna on the stage.

CALVERT.—Miss Charles Calvert, an Eng-
lish actress, has been engaged to support
Edwin Booth in his American tour, and will
shortly leave England for that purpose.

MONROE.—Kate Monroe arrived from Eng-
land last week. She is under engagement
at the Metropolitan Concert Hall. Miss
Monroe played Serpolette, in The Chimes of
Normandy, over eight hundred times in
England.

POND.—Major J. B. Pond is in Boston,
attending to the interests of the Kellogg
Concert company. His partner, Max Ba-
chert, has his hands full here, attending to
the various attractions the firm have upon
the road.

PALMER.—A. M. Palmer has purchased the
American right for Lights o' London from
Henry French. It is a big success in London
where money is turned away every night,
and the critics pronounce it as strong a play
as the Two Orphans. It is possible this piece
may open the regular season.

SPILLER.—Robert Spiller writes THE MIR-
ROR that notwithstanding the rumor, his
After the Opera company has not closed its
season. Three weeks were canceled on ac-
count of the excessively hot weather. The
company opens again at Ford's Opera House,
Baltimore, October 17, with substantially the
same company as before.

ALDRICH.—Louis Aldrich paid salaries in
full to all his company for the nights they
did not play on account of President Gar-
field's death. The managers of the theatre
in which My Partner was being performed
at the time, deducted two nights pay from
all their hands, and enjoyed whatever credit
the closing brought into the bargain.

BELASCO.—David Belasco, the rising young
dramatist of San Francisco, arrived in the
city on Sunday last. He called on THE
MIRROR, and informed us that he would
return in a week or so unless he got an im-
mediate opening for his pieces in New York.
His successes are La Belle Russe and the
Strangers of Paris.

ROSENFELD.—Sidney Rosenfeld's play of
Florinel seems to have scored a hit in Phila-
delphia. Julia A. Hunt is receiving good
press notices in the title role. Mrs.
Rosenfeld received a letter from Charles S.
Morley, of the Chestnut Street Theatre,
heartily endorsing the play and star, and
congratulating himself for his good fortune
in having secured Florinel and Miss Hunt
for his establishment.

Fanny Davenport as Lady Teazle.

Revivals of the old comedies are often
seen in New York and Boston—at Wallack's
and the Museum—but on the road such
things are unfrequent. This season our pro-
vincial friends will have better chances for
bestowing their appreciation upon honest
endeavors to revive the best works of the
dramatists of another generation, and the
brilliant wit and happy humor of Goldsmith,
Sheridan, and others of their stamp, will be
enjoyed by thousands for the first time.
Jefferson's Rivals, with its brilliant cast, is
a revelation to the theatre-goers of the pre-
sent day; and John S. Clarke's minor char-
acterizations will be a scarcely less welcome
relief to a portion of the public, which has
been surfeited with too much inane frivolity
and pointless buffoonery. But possibly the
most remarkable feature of old comedy reviv-
al on the road is Fanny Davenport's pro-
duction of The School for Scandal, repre-
sented by a company and in a style which
Manager Wallack himself cannot rival.
This should be a pleasurable treat indeed,
and its impress will be left wherever it is
played before a discriminating and intelli-
gent audience.

While Miss Davenport is conceded to be
one of the foremost exponents of modern
society dramas, she sees in the old masters
the material on which to achieve a legitimate
distinction—not that she deems the society
play a parchment of flimsiness, but because
its texture does not contain that delicacy
and supremacy of intellectual grandeur that
characterize the works of the dramatists we
have mentioned. Take, as an example, her
sagacious comprehension of the role of Lady
Teazle, and the auditor will see beauties in
the portraiture with which few actresses
have invested it. The broad interpretation
which most players of the part convey to
the audience is absent in Miss Davenport's
conception. With the innocence of the rustic
beauty, Sheridan's Lady Teazle was the per-
sonification of innocence—with the guileless-
ness of a heart untampered by worldly
knowledge of sin—yet with all the ardor and
fervor of an impulsive nature born to enjoy
the follies of life, and with only one supreme
thought and fealty to her husband, she falls
into the net with these characteristics im-
pressed upon the minds of the audience,
thus giving the character the true nature
conceived by the author.

Our readers can discern by this simple in-
stance the tendency of the lady in her future
roles, and that she will be and has been a
certain success in her interpretations of the
legitimate drama, there is no reason to
doubt. Miss Davenport began her tour in
Brooklyn this week, and with one of the
best companies on the road. She will return
to New York with the unequivocal endorse-
ment of all those who may enjoy the pleas-
ure of seeing her.

The Usher.



The enterprising *Herald* attacks Fanny Davenport in true manly fashion for dressing Rosalind too well. For heaven's sake, what will the *Herald* do next? Miss Davenport happens to dress the part strictly in character. It is time this foolish nonsense about costuming parts well should stop. If actresses under dressed their characters, this out-at-elbow reporter would probably be the first to raise a noisy hue and cry against the change. Miss Davenport has no intention of making her dressmaker a rival of her acting, and everybody but the *Herald* scribbler knows she employs none but legitimate methods in the practice of her art. Fie on you, J. G. B! Your big blanket sheet, dramatically, is rapidly sinking to the disgraceful level of the *Sun*.

A charming little affair took place at Delmonico's Friday night. After their respective performances had concluded, Edwin Booth and Lawrence Barrett met William Winter over a supper table, and the two Richelieus, great and small, ate a big meal, pledged eternal friendship, and did not talk 'shop' once. Where are those fellows who talked about rivalry?

Over a social glass of wine in the bar of the Union Square Hotel, yesterday, Dave Belasco told me some wonderful things about San Francisco, San Francisco critics, and Dave Belasco. He visits New York for the second time only, the first trip eastward beyond the mountain bound confines of California having been made two seasons ago, when Herne's Hearts of Oak received its initial representation in this city. Belasco says this variable temperature of ours doesn't compare with the "glorious climate of California," but he has a shrewd idea that our managers theoretically register many degrees further above zero than their brethren of the Golden Gate city, so he has brought a manuscript copy of *La Belle Russe* on with him in the hope that our appreciative metropolitan theatrical directors will know a good thing when stuck under their noses. The play was unfavorably received by many of the S. F. critics, and splendidly endorsed by the S. F. public—two conclusive proofs that it was an undeniable success. Tearle made the biggest hit he has thus far scored on American soil, taking the speculative heart of the stock-fevered Californians completely captive in the principal role. Indeed, so pleased was Mr. Wallack's leading man with the drama, that he immediately applied for the English right, and negotiations for its sale are now progressing. The piece purchased, Osmond will say ta-ta to us all in June next, and try his fortune once more on his old stamping ground, the English provinces.

Belasco says Tearle's representation of the principal character in *The Strangers* of Paris was superb, his make-up and delineation being in strong contrast to the parts he had previously played. Belasco, by the way, in dramatizing *The Strangers* performed a feat which deserves to be chronicled. He took the novel one morning, and in two days had four tableaux in rehearsal; before a week had elapsed the remaining five were completed. He directed rehearsals himself, stage managing the production, which ran two weeks—a long time for San Francisco. During this industrious period Belasco swears on his honor that he did not eat so much as a crust for ten days and sleep only eight hours. This may or may not be strictly veracious, but the California men, like the California big trees, can do great things when they try. However I hope some New York manager will give Belasco his show, and enable him to return to his native heath with a trunk full of Eastern currency.

Why should anybody want to quarrel over the rights and wrongs of '49. It is a good play—to disclaim.

It is the almost universal custom among actors to use stimulants during performance. This is an absolute necessity in many cases, and without artificial aid overworked professionals would be unable to fulfill their duties. John McCullough recommends B. and S. for this purpose; Edwin Booth takes lager beer; and Lawrence Barrett, I am

credibly informed, makes use of light wines. These various beverages are drunk not to strengthen the body, but to arouse and stimulate the intellect beyond its normal condition. The need of this is demonstrated by the fact that an actor playing a lengthy part can drink, without feeling any effect, a quantity of liquor which under ordinary circumstances would completely floor him. An eminent physician of this city, who enjoys a large professional practice, was discussing the matter of stimulating beverages the other day. "I have found in the course of my experience with singers and actors that the best drink to use while working the voice is coca. This must not be confounded with cocoa, which is a very different thing. A small quantity of coca will produce all the beneficial results of alcoholic drink, and will leave none of the bad effects behind. The coca leaf is used by the natives of South America. They carry it in their mouths while making long journeys or performing severe labor, and its invigorating and exhilarating properties enable them to accomplish remarkable feats of endurance. It is not a patent medicine; it is a legitimate drug." I give the doctor's conversation for the benefit of those professionals who have consigned their grandmother's old recipe of beef and barley water to oblivion, and are not happy in the use of bug juice.

Henry French called on me Monday with a hammered silver club, which he longed to fling around the head of the Giddy Gusher. When Henry was convinced that that really remarkable individual truly belonged to the fair sex, his well-known gallantry came to the rescue and he departed in peace.

The ticket speculators enjoyed one of their carion feasts Monday night; at the beginning of Booth's engagement. They bought up all the desirable seats last week, and disposed of them at fancy prices. In some cases they realized sums which rivalled those obtained for the opening of *Berhardt's* boom last year. There were no seats to be had at the box office of Booth's after Saturday morning.

Half an Hour with Rossi.

"A reporter of *THE MIRROR*, Signor Rossi," said Mr. Chizzola, as that personage entered the room.

"I am very glad to see you," said the great tragedian, advancing with outstretched arms, which finally enfolded the reporter in a muscular embrace. "I greet the first newspaper man I have seen since I arrived in America, and I will talk with him with the greatest of pleasure."

The reporter expressed thanks for the kindness.

"Why, it is no kindness on my part. You gentlemen of the press make or ruin the actors. I hope for fair treatment from all, believing that I will gain more honor by a real artistic triumph than by a triumph made by the daily press. I shall appear in Boston October 3d, and shall sustain a round of Shakespearean characters. I like all my roles, but perhaps *Othello* can be called my favorite character. When I play tragedy I forget everything except that I am the living, breathing embodiment of the character I represent. I make *Othello* a man who is half a savage, and so like the savages he loves and hates with every fibre of his being. Of all the gamut of the passions there is none so fearful as jealousy, even when the man who feels the fatal pang is an intellectual person—how much more terrible must it be when the man experiencing it is half a savage? When I arrive at the murder scene I am almost physically incapacitated from continuing my role; but when I see *Desdemona*, and remember the previous portions of the play, I forget everything, and sometimes am compelled to remember who and what I am, or I am liable to turn the mimic tragedy into a real one."

"What do you think of Salvini?"

"No, no, my friend; I really cannot express an opinion. I greatly admire and appreciate the great Salvini; but it would be bad taste for me to criticise the genius of a man who is my friend. The first quality of an artist is modesty. Salvini and I are different; because we do not act—it is all reality for the moment with us both. At least, it is so with me, and I have heard my friend express the same views. The great difficulty of the average actor is to drop that terrible Nemesis—self. The actor who arrives at that period of his artistic existence when he can step across the narrow border from consciousness to forgetfulness of all the mimic scene, immediately steps into the niche of fame. I like Shakespeare. He is perfection; but he is that only to the older class of people—the young do not appreciate him at first. One must have lived and suffered a great deal to understand much of Shakespeare. Ah, there is a parallel for us! A little while ago I said that a great actor is one who forgets himself. That is the reason why Shakespeare is so grand. He forgot himself when he wrote, and so, of course, makes you forget his personal identity in his works."

"Have you seen any of our American actors?"

"I saw James W. Wallack in Paris many years ago. I found much to blame and much to praise. I think America is ahead of England in dramatic art; but the great trouble, so I am told, of American actors is

that they do not attempt to create. They imitate. I am now speaking of the majority of your actors, not of the few who are really great; but as I never have been in America before, I can only speak from hearsay. I hope to be able to see Booth, and to see McCullough, Barrett, and many of your lesser stars. Dramatic art in America is constantly rising. I think it is at its lowest ebb in England. There they like spectacles and such trash. I suppose it is on the principle of the man who takes soda water after strong wine. He likes the extremes of everything. However, in America the artist is appreciated and welcomed. In Italy an actor holds a proud position in the public heart. He associates with the upper classes. In America it is much the same way; but in England and France, particularly in the latter place, the actor is not received among ladies of the aristocracy."

"Can you not give a little sketch of your life?"

"Yes, if it will interest you. I was born in Leghorn in 1829. My father was a soldier under Napoleon the Great, and was an officer of the Legion of Honor. He wanted to make me a lawyer or a literary man, but I hated the idea. My father and I had many long struggles for and against his idea, but I finally entered the college of San Sebastian, and I can assure you did not study very hard. I used to like to act, and my school fellows made all manner of fun of me; so, one early morning I left my room in the upper portion of the college, and crawled softly to a window, when I dropped to the ground beneath, without a sou in my pocket, but a free young boy. I lived any way for a few weeks, and at last I procured a place in a band of traveling actors, who had as leader a man named Signor Marchi. I made my first appearance, and did quite well. One day I was seen by the great actor and teacher, Modena, one of Italy's greater geniuses. He wanted me to study with him, and I did so. I studied hard, and in 1852 was given a place in the Royal Sardinian company of Turin. The company was composed of many great actors and actresses, and also contained Ristori and Gattinelle. Since then I have formed a company of my own, and have become, at least if not a great actor, a very hard working one."

"I suppose you have traveled all over the world?"

"I have been in Spain, Italy, Germany, Austria, England, France, South America; in fact, there are few places where I am not known except America. I have been an actor and author for years."

"An author, did you say?"

"Oh yes; I have written a few plays. The only ones which amounted to much were *Adela*, the *Paternal Consort*, the *Prayer of a Soldier*, and *The Hayaenas*, but I study very hard, so cannot devote much of my time to playwriting."

"Were you playing abroad before you came to America?"

"Not since last June, when I was in Berlin. I shall remain in America until my engagements are finished, and then shall return to Italy, where I shall spend the Summer in a little villa I built there near the city of Florence. I wish I could show you some historic pictures and statues I have collected at my Italian home, and I would like to show you my Shakespearean library, as I call my books and plates and cuts, of the characters I represent in his works. When I am in New York, I hope you will call and see me, and I will show you some of my presents from admiring friends."

"When do you appear in this city?"

"At Booth's Theatre, October 31. I shall play a round of Shakespearean characters, and hope your countrymen will like my method."

A Journalistic Investigation.

Speaking to one of the staff of *THE MIRROR*, Mr. John Duff, the financial backer of Daly's Theatre, did not deny that the advertisement of this house had been removed from the *Star* on account of an editorial rebuking Mr. Daly for keeping open on the night of the funeral of President Garfield.

"Townsend Percy, the dramatic critic of the *Star*," said Mr. Duff, speaking excitedly, "has been here and made himself solid with us. He told us that he didn't write the editorial, and we know who did write it. I have seen the manuscript of the editorial myself, and Mr. Sandison, the general manager, has sent us word that if he had not been so much engaged with the reports of the funeral it should never have been published."

"How do you know the writer, Mr. Duff?"

"Don't tell you that Townsend Percy has been here and I have seen the manuscript of the article?"

This assertion seemed so monstrous, and the violation of journalistic etiquette involved in it so gross, that it was promptly reported to the *Star* office.

Mr. De Nyse, the city editor, said: "This matter does not come within my department; but it is simply impossible that any manuscript should have been taken out of the office or shown to Mr. Duff. All I know about the affair is that I met Townsend Percy on the cars, and I understood him to say that he was going up to Daly's to square himself and tell them who had written the article. Whether he did, or what he did, I do not know, and, as I said before, it is not in my department."

An investigation is now going on in the

Star office, and the consequences may be serious, as no journal would have upon its staff an employee who revealed the names of the writers of its editorials or showed their manuscript to outsiders.

In order to clear up this question, a reporter of *THE MIRROR* was sent to Mr. Townsend Percy with a proof of the above statement of Mr. John Duff. Mr. Percy looked it over, and said:

"I have been bothered about this business for a week, and I decline to say anything. Why don't you go down and interview Ackerman? All that I have done has been done under instructions from the *Star* office."

Mr. Percy was then asked to give a definite answer to two questions:

First—Did you tell Mr. Duff who wrote the editorial in the *Star*?

Mr. Percy replied: "I decline to answer."

Second—Did you show Mr. Duff the manuscript of the editorial in the *Star*?

Mr. Percy replied: "I decline to answer."

The matter is, therefore, thus: Mr. John Duff says that he has been shown the manuscript of the *Star* article and that Mr. Percy has told him the name of the writer. Mr. De Nyse says that it is absolutely impossible that any *Star* manuscript should have been seen. Mr. Percy says that he has nothing to say, and that he has only acted under instructions from the *Star* office. This is a very pretty quarrel as it stands; but the *Star* owes journalism a thorough investigation and a clear explanation of the affair.

Two Sides of a Story.

The dramatic and literary world has been agitated by the war between McKee Rankin, an actor of a certain celebrity, and Joaquin Miller, the poet of the Sierras, over the ownership of the play of '49. During a recent conversation Mr. Rankin detailed his side of the matter in the following language to a reporter of *THE MIRROR*:

"I will preface my remarks by stating that not a line or a word of the play of '49 has been written by Joaquin Miller. He proposed to me to dramatize a serial story of his, which is now running in the *Californian*, a well known magazine. I saw in the name a 'go,' and accordingly copyrighted the title as follows: '49. By Joaquin Miller. The property of Mr. and Mrs. McKee Rankin.' I wrote all the incidents, changed the plot to a proper dramatic basis, and based the whole structure on the life of my uncle, Alexander McKee, who was living in California during that time. The gentleman is now on my farm at Bois Blanc. I first put in some of Miller's language, but have now cut all of his ideas out. To tell the honest truth, the poet attaches enormous value to his name, and has an idea that it is not used failure will be the result. If an injunction is attempted I shall give security and continue to produce the play. I think the play is better than the Danites, which, by the way, I am also the author of, and I propose to produce at all hazards."

A call was then made upon Mr. Joaquin Miller, who was much averse to making any remarks, and only did so from the feeling of a man who does not wish to have the production of which he claims to be the author usurped by another. Mr. Miller said:

"About three years ago J. C. Williamson and Stuart Robson came to the New York Hotel, where I was residing, and asked me if I could not write a play for Mr. Williamson and wife (Maggie Moore). I gave Mr. Williamson a sketch of the character '49, and of Carrots. Mr. Williamson was much pleased, and drew his check for \$500 with the understanding that I was to finish the play, which, if acceptable, was to become his sole property, he paying, in addition, \$500 more and a royalty of \$25 per night. When finished Mr. Williamson suggested some alterations, and I began working on it by degrees, having much other work on hand. And in the meantime I consulted with Bartley Campbell and Louis Aldrich, with one McKee Rankin, and with Mr. Williamson, regarding the different mechanical effects. All of those gentlemen made suggestions. In the meantime Mr. Williamson went to Australia, and as I was meeting Mr. Rankin very frequently, in different cities where I followed him for the purpose of collecting money due me from the Danites, we naturally talked over the scenes, incidents and future of '49. At Albany I let Mr. Rankin take the first draft of '49, for the purpose of reading and giving me friendly advice regarding it. He told me he liked '49 and Carrots very much, and said they were very strong characters; he also offered, providing I would make certain alterations, to buy the play for himself and wife, providing Mr. Williamson did not purchase it. I completed the play under the suggestions of the many gentlemen named, and when Mr. Rankin went to Europe with The Danites he took the play, telling me he would see Mr. Williamson while abroad, and would get the additional \$500 which had been agreed upon. I told him he had better keep the money for his trouble in case he induced Mr. Williamson to take the play. But, Mr. Rankin did not see Mr. Williamson in Europe, and I have never been able to get back my manuscript, or the first crude draft of the play, which I think I called 'California Gold.' I wish to ask you one question, young man: Do you suppose Mr. Rankin is to be believed when he makes the statement that he is the author of the play?"

After the reporter answered that he supposed every man had friends who believed in his statements, Mr. Miller continued:

"If any one doubts my statements I can refer them to the *Californian* magazine, where the whole story of '49 is now being published as a serial. When I write a play I feel that the very best material to build a plot upon is from a story where the plot and characters are all drawn. It is very easy work, writing a story, directing and describing scenery, elaborating and defining your characters; but it is much more difficult writing a play. That is the way I first wrote the Danites, which I afterwards finished in London. Any man can take the Californian to-day, strike out the descriptive detail and elaboration of character and scene, and there he will find the play of '49, clean as a skeleton, and so when I had finished the play for Mr. Williamson, being pressed for a story by the editor of the Californian, which I had promised to furnish, I wrote the history of the play and called it '49. The editor answered he had already a story by another author by that title, so we would have to change it, and we did so, calling it the World Builders, and lo! here is the story before me which you can glance over when you wish. Regarding the version Mr. Rankin has, I have not seen it, so I do not know whether it is my play he is using or not. I feel that I am in the position of a gentleman who has been rather familiar with his dog, and that this dog has stolen a bone or joint from the table, and running away with it, has put his dirty paw upon it, claiming it as his own because of the dirt and slobber he has put upon it. I rather hate to touch it again. The play is mine, and I shall have it as dirty as it is. Properly, Mr. Williamson is the owner of the play. I think he has reason to feel hard with me for he has wasted \$500 and got nothing in return. But no matter how angry he may be with me he will stand fairly by me. I never employed a lawyer in my life until last week, and I have done business with many men, but when I saw a paragraph in a paper, which I am sure was actuated by Mr. Rankin, coupling my name with his, I then retained counsel. I may lose my property, but I do not propose to allow any man to compel me to link my name with his in partnership, particularly when I have been constantly warned by my friends against this Rankin."

Alterations at the Met.

As announced in *THE MIRROR* some time ago, Messrs Henry E. Abbey and E. G. Gilmore have leased the Metropolitan Concert Hall for a term of one or more years. The gentlemen have associated with them E. M. Stuart, as business manager. A reporter of *THE MIRROR* called at the Metropolitan Hall yesterday, for the combined purpose of viewing the alterations in the hall, and learning the intentions of the management. Mr. E. M. Stuart stated:

"The house will be opened on October 10, by the original Comley Barton party in *Olivette*, with Catherine Lewis and John Howson in the cast. They will remain three weeks, and will be succeeded by a stock opera company, who will present the English version of *The Chlores of Normandy*. Kate Monroe, of London, will be the leading soprano, and will be seconded by Helen Dungeon, Pauline Hall, William Seymour and a full chorus of fifty people. The chorus will be entirely composed of good people who have never appeared in the city. Three scenic artists are now engaged in painting suitable scenery. The corps of attaches will be Charles Mathews, treasurer; Ike Wall, door keeper; W. Lynch, chief usher, with competent stage hands. Arthur Leclercq will be the stage manager. Our intentions are to make the place a resort where fashionable people will congregate. I think that the city can afford to have a Winter Garden like the Alhambra, of London, and like the gardens of San Francisco. Later in the season we will probably import a large corps of ballet dancers, who will appear every evening at eleven o'clock after the regular theatres are closed; by this plan people after attending the theatres can enter the casino, and while eating a lunch, or sipping lemonade, accompanied by a cigar, can see the ballet, and catch a portion of a good first-class opera. The price will be fifty cents for admission, with twenty five cents extra for a reserved seat. Regarding the alterations—the stage is to be where the restaurant was located. It has been extended eighteen feet in front, and twenty-six behind. The gallery above has been removed bodily to make room for flies and drops. On the ground floor, eight hundred and sixty seats will be placed inside the pillars. These will be of the most approved type of orchestra chairs, and will be for sale at seventy-five cents each. Under the first gallery, on the main floor, extending all around the body of the house, will be placed tables and chairs for accommodation of patrons who require lunches, lemonade, coffee, etc. On each side of the building, in the first gallery will be fifty private boxes. Directly over the entrance fronting on Broadway will be the restaurant, flanked on each side by rooms where parties can give dinners or suppers to their friends. Each room will have a private entrance. No lady will be admitted unless accompanied by a gentleman, for we intend to keep the casino perfectly free from all objectionable features. The alterations are under the supervision of Mr. Harding, an able architect, and are rapidly progressing. I wish to announce to the public through the columns of *THE MIRROR* that the Metropolitan Casino will be conducted on the principle of all first-class amusement resorts."

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): McIntyre and Heath's Minstrels Sept. 29 to large business, and gave a very pleasing performance. The company has just reorganized, and many of the old company are re-engaged for this season.

Items: Buffalo Bill's advance agent was in town Sept. 28 negotiating for his appearance 5th.—Remenyi Concert company 7th; Harry Webber 10th; Needles and Pins 19th; Rice's Evangeline 21th.

OMAHA.

Academy (John S. Halbert, manager): McIntyre and Heath's Minstrels Sept. 26, and in spite of the memorial services of the day, drew out a good house. They gave a very creditable show. J. G. Nugent, of the St. Elmo Theatre, goes with them as manager. Fanny Buckingham combination 27th, 28th and 29th to small business; weather hot. Booked: Buffalo Bill 4th; Harry Webber 7th and 8th.

Items: Miss Buckingham and one of the supers differed about how some work should be done, and the bellicose Fanny changed his mind by hitting him on the head with a chair.—A terrific rain storm passed over the city night before last, and it was reported that Boyd's Opera House was destroyed to the tune of \$10,000; but it is not quite so bad as that—one corner settled a little, breaking a stone sill, and a good deal of plastering fell.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Col. Robinson's Humpty Dumpty company drew a very small audience Sept. 28. The Corinne Merriemakers 30th and 1st in The Mascotte, The Magic Slipper and Olivette to very large business, and gave the greatest satisfaction. Booked: Boston Ideals in The Mascotte, 4th; My Partner, 12th; Neil Burgess, 13th.

Manchester Varieties (S. R. Hanaford, manager): Reopened Sept. 26, and have been giving a good show to good business all the week.

Items: The Music Hall Variety Theatre went under Sept. 29. It will probably be soon reopened under new management.

NEW JERSEY.

TRENTON.

Taylor's Opera House (John Taylor, manager): The Connie Soogah to small house, but gave satisfaction. Leavitt's Gigantean Minstrels Sept. 30; good performance to a good house. Mr. and Mrs. Florence 1st in The Mighty Dollar to a good house. Their support was excellent.

Grand Central Garden (John Winter, proprietor): Occupied this week by the Electric Light combination.

NEW YORK.

ALBION.

Bordwell Hall (Seymour Olmsted, manager): This hall, which has been idle about four years, has been renovated and new scenery put in. Mr. Olmsted proposes to give us some first class entertainments. The Hale Sisters, elocutionists, appeared Sept. 30 to fair business.

AUBURN.

Academy of Music (E. J. Matson, manager): Steele Mackaye in Won at Last Sept. 27 to good business. An injunction was served during the day, so that Hazel Kirke was not produced.

Opera House (A. Shimer, proprietor and manager): Joe Jefferson in The Rivals Sept. 28 to a crowded house; standing room only. Haverly's Widow Bedott 30th to good business. Booked: Mr. and Mrs. Hubert O'Grady in Eviction 3d; Barry and Fay's Muldoon's Picnic and Collier's Banker's Daughter; dates not announced.

ROCKPORT.

Ward's Opera House (Geo. R. Ward, manager): Ada Gray, supported by Charles A. Watkins' Fifth Avenue combination, opens this house 7th.

ELMIRA.

Opera House (W. E. Bardwell, manager): Rose Eyttinge in Felicia played to fair business Sept. 30; Haverly's Widow Bedott company played here last to fair but much pleased audience.

HORNELLSVILLE.

Shattuck Opera House (S. E. Shattuck, manager): The Boston Ideal Uncle Tom Sept. 27 to fair audience. The Miner-Rooney company 28th to a large house, and well received. Hubert O'Grady's Eviction 1st to a fair house.

ITHACA.

Wilgus' Opera House (H. L. Wilgus, proprietor): Brooks, Dickson and Clapham's Minstrels canceled date of Sept. 22. Booked: Collier's Banker's Daughter 7th; Caulman company 19th; Katherine Rogers 22d; The World combination 24th; Eileen Oge company 26th; The Florences 27th; George E. Stevens' Uncle Tom's Cabin company Nov. 11; Barney McAuley 19th; Rooms for Rent combination Dec. 1; Maggie Mitchell 22d; Anna Dickinson Jan. 11, 1882; Thomas W. Keene Feb. 18; Pat Rooney combination 24th.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Haverly's Widow Bedott drew a fair-sized house Sept. 29. J. S. Clark, in A Widow Hunt and Toodles, 30th, gave some good comedy acting before a fair house. Booked: Mr. and Mrs. Hubert O'Grady, in Eviction, 4th. John T. Raymond, 13th.

OWEGO.

Wilson Hall: Booked: Jarrett and Palmer's Uncle Tom's Cabin company 7th.

ROCHESTER.

Corinthian Academy of Music (Arthur Leitchford, manager): The Big Four Novelty company Sept. 27 to a large audience, and gave satisfaction. Steele Mackaye, supported by a strong company, presented Won at Last to fine houses 28th, 29th, 30th and 1st. Booked: Frank Mayo 3d, week; J. K. Emmett 10th, week.

Grand Opera House (Joseph Gobay, manager): Ada Gray and company appeared in East Lynne Sept. 27, 28, 30 and 1st, and did a fairly remunerative business. Joe Jefferson, supported by Mrs. John Drew and fine company in The Rivals, drew a large audience. Booked: Mary Anderson 3d and 4th; Joseph Murphy 6th, 7th and 8th; Jarrett and Palmer's Uncle Tom's Cabin 10th, 11th and 12th; J. T. Raymond 14th and 15th.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): Joe Jefferson, as Bob Acres in The Widow Hunt, Sept. 27th to good business. George Keene, in A Widow Hunt and Heir at Law,

28th and 29th to fair business. Mary Anderson, supported by an excellent company, in Romeo and Juliet, The Daughter of Roland and The Lady of Lyons (matinee), gave entire satisfaction to large and enthusiastic audiences 30th and 1st. Syracuseans fully appreciate Miss Anderson, and she may always be sure of a cordial welcome from our theatre goers. Booked: Joseph Murphy, in Kerry Gow and Shaun Rhue, 4th and 5th.

Items: James Joyce, agent for Joe Murphy, was in town a few days last week.—George Harrison, with Collier's Banker's Daughter company, was the guest of Manager Lehnen Sept. 28.—Mr. Wall, with George S. Clarke, received a hearty welcome from his old friends.—Several of the late Brooks, D. and C's Minstrel company are in town, awaiting the maturing of schemes which are being agitated.—Frank Hurst reached town Sept. 30. He takes the place of D. W. Truss, who has been recalled for other duties.—Business Manager John Price, of the Oswego Academy of Music, was in town Sept. 30, on pleasure intent.—Frank Farrell has been in town the past few days arranging for John T. Raymond.

TROY.

Griswold Opera House (S. M. Hickey, proprietor): Mary Anderson Sept. 27, and 28 to crowded houses, as also Frank Mayo 29th, 30th and 1st. Coming: The Palmer-Graham combination 3d, 4th and 5th; John T. Raymond 6th, 7th and 8th; Baker and Farron 11th and 12th; Grimaldi Adams 13th and 14th.

Rand's Opera House (Preston and Powers, managers): After the Opera company did not appear Sept. 29th, as announced, owing to their disbanding in Philadelphia. Booked: Boston English Opera company 4th and 5th; the Harrisons, in Photos, 7th and 8th. Steele Mackaye's Won at Last company 11th, 12th and 13th.

Grand Central Varieties (C. S. Gray and Co., managers): Variety performance to good business.

WILLIAMSBURG.

Novelty Theatre (Theall and Williams, managers): The Tourists are reconstructed by William A. Mestayer is on the boards this week. The house was well filled. Fanny Davenport will appear next week.

NORTH CAROLINA.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): John E. Owens and company in The Victims and Solon Shingle Sept. 28 to good house; Kunkel's Nightingale Minstrels 1st; poor performance to fair house.

OHIO.

AKRON.

Academy of Music: The Acme Opera company in Olivette Sept. 27 to a small but delighted audience. The opera and performers received rounds of applause. The Marian Gray combination opened 29th for three nights to losing business. They received all the patronage they deserved, however.

CLEVELAND.

Opera House (L. G. Hanna, manager): Nat Goodwin and his charming wife are established favorites here, but their engagement last week was only moderately successful. The Member for Slocum was produced and accorded a favorable verdict, although the piece is by no means so uproariously funny as Hobbies. The character of Onesimus Epps does not afford Mr. Goodwin an opportunity to appear at his best, but he contrives to extract a great deal of humor from it. Eliza Weatherly has a good part in Arathusa (a strong minded female), and she fills it perfectly. The Mrs. Jeffs of Jennie Reiffert is a well conceived delineation of the dreaded mother-in-law. The other members are uniformly good. Robson and Crane appear 3d in Twelfth Night. The World week of 10th.

Academy of Music (John A. Ellisler, manager): Hooley's Comedy company struggled last week in the presence of abbreviated audiences with their so called "sparkling farce comedy," Birds of a Feather. The company is composed in part of John Dillon, Jacques Kruger, Frank Pierce and John P. Sutton, and would prove a strong attraction in a good play, which I understand they are now anxiously looking for. John Dillon did not appear here on account of alleged illness. Janauschek opens her season 3d with Mary Stuart. The week's repertoire comprises Bleak House, Henry VIII., Mother and Son, and Winter's Tale. Frank Mordaunt 10th in Old Shipmates.

Items: It is thought our managers made a mistake in opening their houses Sept. 26, the day of Garfield's funeral. This fact may account for the reduced attendance last week.—Janauschek's diamonds (a good advertising scheme) are exhibited in a prominent jeweler's window.—Mr. and Mrs. Nat Goodwin were in a particularly happy mood Saturday night, and presented Hobbies in faultless style.—Alfred H. Pease gives a piano recital 25th.—W. W. Thomas, of the Mendelssohn Vocal Quartette, will shortly remove to New York.

COLUMBUS.

Grand Opera House (Theo. Morris, manager): M. B. Curtis as Sam'l of Posen did a good business Sept. 27 and 28. Robson and Crane in Twelfth Night did well the latter part of the week. The popular Bachelors were on hand 30th and Sharps and Flats 1st. Booked: Acme Opera company 3d and 4th; Mr. and Mrs. N. C. Goodwin 5th and 6th; My Geraldine 12th and 13th; Maggie Mitchell 14th and 15th; Jos. Jefferson 18th and 19th. Sol Smith Russell booked for 5th, canceled.

Comstock's Opera House (Frank Comstock, proprietor): B. W. P. and W's Minstrels gave the best minstrel show of the season to big house Sept. 27. Booked: Charlotte Thompson 5th, Vokes Family 12th; Hooley's Birds of a Feather company 14th and 15th; Thos. W. Keene 18th.

Items: M. B. Curtis played at the Grand this week for the first time since the season of 1872-3, when he was comedian in H. J. Sargent's stock company.—Sells Brothers Circus will soon go into their winter quarters here.

DAYTON.

Music Hall (Charles D. Mead, manager): M. B. Curtis, as Sam'l of Posen Sept. 26th to a crowded house. Frederick Paulding played The Fool's Revenge and Salvini, the Silent Man, 27th and 28th. Mr. Paulding, since his last visit here, has improved considerably. B. W. P. and W's Minstrels gave a fine entertainment 30th to a first-class house.

Item: Fred Paulding fainted away at the close of the performance Sept. 27th, from nervous exhaustion.

MOUNT VERNON.

Kirk Opera House (L. G. Hunt, manager): Season opened 1st by William Stafford company in Against His Will to a light house, owing to extreme bad weather. Rosa Rand

is the only member worthy of mention. My Geraldine booked for 8th.

Item: Sells Brothers Circus will pitch tents here 5th.

PORTSMOUTH.

Wilhelm Opera House (John Wilhelm, proprietor): Booked: Lingards, in Stolen Kisses, 4th.

Items: Healey's Hibernian Minstrels, booked for 3d, have cancelled.—Florence Gillette, booked for 11th, cancelled.—Chas. Wilhelm is back at his post in the box office.

SANDUSKY.

Bumiller's Opera House (William Stoffle, manager): Rose Eyttinge in Felicia Sept. 24 to only a fair house; support excellent. Miss George Knowlton as Dolores, and W. F. Owen as M. Mornay, deserved special notice. Sells Brothers Circus 6th; Mary Anderson in Evadne 7th.

SPRINGFIELD.

Bookwalter's Grand Opera House (Samuel Waldman, manager): Robson and Crane in Our Bachelors Sept. 28 to good house. B. W. P. and W's Minstrels 29th; business fair. Booked: Lingard's Stolen Kisses combination 6th.

Item: The Grand Opera House is booming under the able management of Manager Waldman.—The MIRROR is on sale at Pierce & Co.'s every Friday.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): C. L. Davis, in Alvin John, Sept. 28 to a \$600 house. Friday and Saturday The Jollities presented their immensely funny Electric Doll to well-pleased audiences. The company is composed of five of the funniest people we have ever seen. Frank Daniels and Stanley Felch it would be hard to replace. Ezra Stevens has a very good voice, and Lillian Spencer is as sprightly a little actress as one would wish to see. Kate Chester renders her part very acceptably. This week Hyde and Behman's combination, in Muldoon's Picnic. Friday and Saturday Only a Farmer's Daughter.

Adelphi Theatre (Fred McAvo, manager): J. W. Ransom, in Across the Atlantic, will be the attraction this week.

Items: Horace Wall, business manager for J. S. Clarke, was in town Sept. 28, and Edgar Strakosch, advance for Only a Farmer's Daughter, 30th.—Col. J. L. Burleigh, Michigan's new tragedian, will be here 11th.

Corinne Merriemakers to be here soon.—Litta Concert company will appear at Music Hall 21st.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): Leavitt's Giganteans Sept. 29 to good business. The show, with the exception of the concluding piece entitled The Master Stroke, very good. Mr. and Mrs. Florence drew a large and fashionable audience 3d in the Mighty Dollar and gave the best of satisfaction. Booked: Mr. and Mrs. H. Osborne 8th; Tourists 13th; Hague's European Minstrels 15th.

Item: Steele Mackaye's Hazel Kirke will not come 4th as announced, owing to the difficulty of which your readers are aware.

ASHLAND.

Ashland Opera House (Theo. F. Barron, manager): The Holman Opera troupe failed to appear anywhere on the Misher circuit, as announced. Duprez and Benedict's Minstrels 1st to a large house. Booked: Healey Hibernian Minstrels 4th.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Rose Eyttinge, in Felicia, Sept. 28 and 29. The attendance both nights was medium, owing to local attractions. The Miner-Rooney combination drew large houses 30th and 1st. Booked: Lingard's Stolen Kisses, 15th; Janauschek, 17th, 18th; Brooks and Dickson's World, 19th and 20th.

Gem Theatre (M. J. Cain, proprietor): Variety performance; attendance fair.

Items: The Opera House is nearly encased in its coat of brick.—Janauschek will be played for two weeks by Wagner and Reis, of the oil region circuit, opening in Akron, O., 10th. Our enterprising managers will, outside of their circuit, play the great actress at Pittsburgh, Rochester, N. Y., and Birmingham.

EASTON.

Opera House (W. M. Shultz, proprietor): The Clarke-Gayler company played the Connie Soogah to light house Sept. 26th, it being the day of prayer. Booked: Adams' Humpty Dumpty, 3d; Mr. and Mrs. Harry Osborne, 7th; Tourists, 14th.

Item: Emma Abbott's manager is arranging for a date in the week following the Tourists.

ERIE.

Park Opera House (William J. Sell, manager): Lilliputian Opera company Sept. 27 to small business; The Jollities in Electrical Doll 28th to standing room only. Booked: Rooney and Miner company 4th; Mary Anderson 6th; Haverly's Strategists 8th; Janauschek 11th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): George H. Adams' new Humpty Dumpty played to good business Sept. 28. The company is a good one throughout, containing the Martinettes, the Praegers, Leslie Brothers, Tissots and others. The performance is perhaps the best of its kind. Booked: George S. Knight, 4th; Haverly's U. M. Minstrels, 6th; Kirraly's Michael Strogoff, 7th; Hearts of Oak, 8th; Hague's Minstrels, 12th; Palmer-Graham company, 19th; The Tourists, 20th.

MAHANOT CITY.

City Hall (C. Metz, proprietor): Healy's Hibernian Minstrels billed for 3d. Booked: Prof. Voxie 10th and 11th; Alex. Cauffman, in A Life's Mistake, 14th, under Misher; Canfield and Lemons' Pantomime and Novelty company 28th.

Item: John H. Murray's Circus visited Shenandoah last Saturday, and the rough element gave the show such a reception that the managers were afraid to give an exhibition in the evening. They left town direct for Jersey City, N. J. The ponies and stock received brutal treatment, such as the clipping of manes, tails, etc. Mr. Murray would do well to enter suit against that borough, as he has good grounds for an action.

MEADVILLE.

Opera House (H. M. Richmond, manager): Haverly's Strategists are billed for 4th. This is the first troupe that has favored us this season and will be the third presentation of that play in this city.

Library Hall: The New Orleans University Singers attracted large audiences Sept. 26 and 27.

NEWCASTLE.

Opera House (R. M. Allen, manager): Bartley Campbell's My Geraldine, booked for 3d, failed to put in an appearance. Booked: Pat Rooney, 10th; Madame Janauschek, 12th.

PITTSBURGH.

Music Hall (W. D. Evans, manager): Jas. Herne's company Sept. 28, in Hearts of Oak, to large house. Simmons and Mower's Uncle Tom's Cabin 29th to fair house. Booked: Hazel Kirke, 7th; George S. Knight, 13th; Hague's Minstrels, 17th; Sol Smith Russell, 18th and 24th; 100 Wives combination, 28th.

READING.

Grand Opera House (Geo. M. Miller, manager): Booked: Haverly's Mastodons, 5th, to be followed by Alexander Cauffman, The Tourists and Rose Eyttinge.

Academy of Music (John D. Misher, manager): George H. Adams' Pantomime company Sept. 27 to good business; first-class performance. Mr. and Mrs. Florence, in the Mighty Dollar, 28th, to good business. Booked: Hearts of Oak, 4th; Mr. and Mrs. George S. Knight, 7th.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Duprez and Benedict's Minstrels Sept. 28 to a small audience; performance mediocre.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Herne's Hearts of Oak gave a very enjoyable performance Sept. 27 to good house. Leavitt's Gigantean Minstrels 28th; the company is extremely weak in comedians, otherwise a good entertainment. Booked: Geo. S. Knight, 12th; Palmer-Graham company, 15th; Tourists, 17th; Hague's Minstrels, 18th; Sol Smith Russell, 19th and 25th; Gosche-Hopper combination, 29th.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): Herne's Hearts of Oak Sept. 30 to a large and refined audience, and met with a hearty reception. Billed: Simmons and Mower's Uncle Tom's Cabin 5th; Duprez and Benedict Minstrels 8th.

YORK.

Opera House (E. W. Spangler, manager): Adams' Pantomime Sept. 30; Rose Eyttinge 1st to good houses, notwithstanding the heat. Both entertainments gave satisfaction. Booked: Mr. and Mrs. George S. Knight in Baron Rudolph 5th; Herne's Hearts of Oak 6th.

RHODE ISLAND.

PROVIDENCE.

Opera House (George Hackett, manager): John T. Raymond drew large houses during his short stay in our city. The play, Fresh, although a mess of rubbish, gave Mr. Raymond's peculiar talents unbounded sway, and as usual he delighted his audiences. Chanfrau followed, and closed the week appearing as Kit; business good. This week opens with Frank Gardner's Legion of Honor company, to continue three nights; and then B. McAuley in A Messenger from Jarvis Section.

Low's Opera House (William H. Low, manager): Nick Roberts' Humpty Dumpty and Frank I. Frayne's Mardo were the attractions here last week. The first named was most notable for several novelties. Mardo was most to be generally attractive, but the "gods" appreciated the startling situations. This week, the favorite Annie Pixley in Miss assures houses filled all the week. She is an immense favorite with us. Next to follow are Spiller's Rooms to Rent, Galley Slave, Neil Burgess in Widow Bedott, Sig. Rossi; later, Joe Jefferson. In January, Edwin Booth, for two nights.

Theatre Comique (Hopkins and Morrow, managers): The usual variety entertainment to good business.

Sans-Souci Garden (William E. White, manager): The weather is sufficiently warm to keep the garden open another week. The Mascotte still draws.

Items: Henry Molton, our "sweet-voiced tenor," joined the Grayson Opera company last week.—Manager C. N. Smith will present his double Uncle Tom company at Music Hall 5th, 6th, 7th and 8th.

SOUTH CAROLINA.

CHARLESTON.

Owen's Academy of Music (J. M. Barron, manager): John E. Owens, 3d, 4th and 5th; Hoey and Hardie combination, 7th and 8th; Leavitt's Gigantean Minstrels, 11th and 12th. Items: Coup's circus 15th.

COLUMBIA.

Opera House (Eugene Cramer, manager): John Owens Sept. 29, to a good house. Support only fair.

TENNESSEE.

COLUMBIA.

Huntley's Dramatic company four nights at Hamner Hall to good business. Forepaugh's Circus Sept. 28 to immense business. Prescoeing, scene painting, putting in chairs, furnaces, and a general finishing up of the Grand Opera House now in progress. The opening will be about Nov. 1.

MEMPHIS.

Leubrie's Theatre (Jos. Brooks, manager): Tony Denier's Humpty Dumpty Sept. 30 and 1st to very good houses. Booked: B. W. P. and W's Minstrels, 10th; Hess' Acme Opera company, 13th.

VERMONT.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): The Rogers Palmer company in My Sweetheart to very small house Sept. 24. Deacon Crankett, under the management of J. M. Hill, 26th—Benjamin Maginley in the leading part, assisted by James O'Neill and E. J. Buckley, who were complimented by a call before the curtain at the close of the second act—to a large and enthusiastic house. Booked: Baker and Farron 10th; the Florences 12th; Anthony and Ellis' Uncle Tom 15th; After the Opera company 24th.

VIRGINIA.

ALEXANDRIA.

Armory Hall (George S. Smith, manager): Mrs. F. S. Chanfrau opened 3d in East Lynne to a large audience. The actress is so favorably known that criticism is unnecessary. Mr. Chanfrau plays Kit 4th. Booked: Sol Smith Russell Nov. 1.

PETERSBURG.

Academy of Music (John B. Ege, manager): Booked: Mrs. Chanfrau 15th, Haverly's Widow Bedott company 17th, Rentz Santley company 19th.

Items: Leavitt's Gigantean are extensively billed for 6th—Coup's circus will be here 8th.

RICHMOND.

Theatre (W. T. Powell, manager): The Hoey-Hardie combination in Child of the State Sept. 28, 29, and Diplomacy 30th and 1st to fair houses; Leavitt's Gigantean Minstrels 3d and 4th.

Opera House (A. B. Duesberry, manager): Variety performance, business good. Theatre Comique (W. W. Putnam, manager): A large variety company is promised this week. Business fair.

WEST VIRGINIA.

WHEELING.

Opera House: The Acme Opera company drew good houses (dates not given). Mr. and Mrs. N. C. Goodwin are billed for 3d and 4th; Sol Smith Russell 7th. Item: The Academy continues to draw good houses.

WISCONSIN.

BELOIT.

Goodwin's Opera House (S. J. Goodwin and Son, proprietors): Coming: John Jack Dramatic combination 3d, week; Carrington Concert company 11th; All the Rage 31st.

EAU CLAIRE.

Music Hall (L. Parrish, manager): Simmons' Comedy company Sept. 26, 27, 28, 29 and 30 to fair houses. Booked: Abbie Carrington company 1st; Edwin Clifford Dramatic company 3d to 8th.

JANESVILLE.

Myers Opera House (C. E. Moseley, manager): The Paine Brocolini Opera company appear in Fanchin and the Rose of Avernus Sept. 29. The Iron Mask combination, with Frederick Bryton as the star, commence season here 3d and 4th. Anthony and Ellis' Uncle Tom 7th.

MADISON.

Opera House (George Burroughs, proprietor): A small audience greeted the Paine-Brocolini Opera company Sept. 28. The entire company deserve praise, and it is a matter of regret that they had so small an audience. Booked: Iron Mask combination 5th and 6th.

MILWAUKEE.

Academy of Music (Henry Deakin, manager): Fay Templeton Opera company Sept. 26, seven days, in The Mascotte and Olivette.

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The Giddy Gusher



ON FALL HATS.

How we girls do love openings! What interests cluster about the new trappings of the Fall and Spring displays, and if the woman who goes out for an "Opening" happens to be one of fortune's favorites who makes her selections on that auspicious day, and allows her articles to remain "on view" the succeeding day, or if she is an impecunious wreck with her fingers sticking out the ends of her gloves and a dyed ribbon on her last year's hat, it makes no difference in the degree of interest. There are two sad spectacles about the opening displays for me. The one is the woman who with nose in air tosses and tumbles the new goods, purchases the very thing that is going to make a guy of her, and the other that faded, wan-faced creature, who creeps in to look at pretty things she may never call her own, who timidly touches a sleeve to see if the cuff goes all the way round, though why she should desire the information God only knows—in whose poor little worn purse a car fare jingles against the price of a loaf of bread.

The Gusher has a pericardium as tough as a boarding house steak, but if ever a remunerative Providence raises the pay of a column in THE MIRROR to such an altitude that she has money in bank, I know what she will do with it. She will flit out amid the Fall openings and take some of those poverty-stricken visitants by the hand: she will put bonnets on their care-worn heads; she will put cloaks, new styles, on their work bowed shoulders; she will put gloves, six-buttons, on some of those horny, needle-pricked fingers, and she will see great delight in Fall openings. Then if she has any money left, she can enlarge a field of operations, long a joy to her—a cheap receipt to obtain a delicious night's rest. I may as well give it.

You take the night before Christmas, put into your copper toed pocket as many nickels as it will hold. You take next a walk on one of the avenues. You take a stand at one of the gaudiest, showiest candy-shop windows. You take the dirtiest, the raggedest, the most forlorn of the group that will be flattening their noses against the lowest portion of the lowest pane of that window. You take him in and give him his choice of the goodies. Repeat this as long as the nickels last, and opium, hashish, chloroform, and Tom Collins can never insure you so delightful a night's rest. Try it—infallible receipt for wakefulness and bad dreams. But here, I'm not engaged as a moralist (I needn't say that), and I don't want to set up for that sort of literature. What's Lord Bacon to Jennie June? Let's have bonnets and things as long as its opening day. We were all of us singing with Robin Hood last night, "To-morrow is our opening day." And so I find myself trudging up Broadway with the thermometer at a jumping-off point.

(By-the-way, I must tell you how I scared handsome Kate Gurney. She, being a recent importation from Briton's Isle, isn't used to our tricks of weather. She was bewailing the heat when the Gusher told her it was nothing to what was coming—that the mercury was going steadily up, and the day threatened to end in combustion. "Why, you can see it yourself," and the Gusher, in an instructive manner, took down the thermometer, put a hot thumb on the bulb, and pointed out with a warm forefinger the rapid ascent of the mercury. Poor Kate saw it mount from 80° up—up—near 90°. The perspiration broke out on her dear face, and grasping a fan, she made for home to put herself on ice.)

Don't it take me an awful long while to get up town as far as Prince's on Broadway between Twenty-second and Twenty-third streets? But I must talk or I wouldn't say anything, and here we are. Mlle. Prince is not French. She's an English girl, and to New York just what Mlle. Louise of Oxford street is to London; to her goal the theatrical lights to have their heads shingled in the latest style—to sit in her cozy shop a half hour is like turning over the leaves of one of Mora's albums; you get a view of half the actresses in town.

Now, Thursday was a dress parade of the profession. It was as good as a show to occupy a secured seat in the rear of Prince's and watch proceedings. The initiated will always allow this lady to select for them; but occasionally there turns up a Pen-Yanner going on the road early in the season, who

comes to town to get a couple of wigs—see if that awful Lanouette won't make a Camille fourth act gown for something less than a year's salary, and this lady drifts into Prince's.

She has got the coating of a Kansas summer on her devoted countenance. She has got the ravages of a hundred bottles of some wild Western Cream of Lilies on her frontispiece, and with suicide in her eye balls, she makes straight for a pink plush hat of aggravated Gainsborough proportions, and installs her nankeen mug in it. A rescuing hand crumples with her, however, and after a prolonged tussle with a small love of a thing all pale blue and pearls, and a sharp encounter with a neat trifle in mauve and white marabout tips, she gets a heavy back fall into a becoming poke of black plush on which a hydrocephalic poll parrot with a glass eye sits smiling at her, buys it and goes out.

Ah, where have I heard that peaches-and-cream voice? To be sure—Rose Coghlan. And she tries on a ravishing collection of big hats made for her Lady Teasle party; and then she purchases a gorgeous Vandyke brown plush, about the pointed Mother Hubbard crown of which, there twines an ostrich plume—but such a high old ostrich he must have been—the feather shades from the deep brown to a lovely salmon (that, of course, the ostrich did not do for himself), and is of such a length, that leaving the broad brim, it turns and turns again till it reaches the off shoulder of the favorite actress.

Then in trots little Alice Harrison; her glittering eyes sweep the display, and she promptly selects and wears off on her clever head a turban of Impian breasts. The forewoman urges her trying on a huge poke, whose nodding plumes suggest Charley Spencer and his Fifth Regiment chapeau. And Alice assents, but answers the request of the girl who wishes to know if she shall send it home, by singing a bar of Lady Jane:

"There would be too much of me,
If that poke hat I should buy."

Amid friendly good byes and good wishes for the traveling season on which the brilliant little lady is just embarking, away flies the well-known actress, and her place is almost immediately filled by.

Lillian Glover, the Philadelphia Reading lady, who ensconces her Oriental beauty in a deep poke of grey plush—full inside the brim and put on plain over the outside; an inch or so from the edge and about an inch apart are set big dead bronze beads, and outside two rows of Spanish lace, one of grey, the outer one of crimson, surround the hat; then shaded grey and crimson feathers curl gracefully over the front and side, the strings of plush edged with the scarlet lace, and how well Miss Glover did look in it!

And there is Mrs. Leland of Albany. She buys an enormous hat of black—all black plumes, and beads, and plush. She gets only \$5 back out of a \$50 bill, but she's got a lot for her money, and the milliner says truly: "The time I got \$20 for a nice little trifle that just covered the humps of destructiveness and combativeness. I made a handsomer profit than now selling chaises tops with two or three \$10 or \$15 feathers on 'em and enough plush in the big bow to make a little boy a pair of trowsers."

And now comes Ellen Cummings, and she buys a lovely close bonnet of brown feathers, so light and so snug that I long for the time when, shaking off this mortal coil of skirts, I shall wear feathers and have wings and things, "and be one of the bright angels Uncle Tom tells about. But I don't want to leave you, papa—it almost breaks me up." (Here, here! Why will we girls always be playing Eva, I wonder? Why, Mrs. Maize Edwards wakes her husband every morning singing "When your little Eva's gone."

Now, here is a stunner of a hat, and Miss Ellie Wilton is going to purchase it. It is of white plush. The broad brim on the left side is slashed in several places, and the slashes and the rim all round is edged with pearl fringe. Some of the flaps made by the slashes are turned up, some down, fans of rich lace are placed beneath, and a cascade of lovely white feathers and white lace pours over the hat and down on the right side, which is depressed till it is close as a bonnet to the face.

And there's Mrs. Raymond, who wants what she calls "a retiring hat." An inconspicuous jet affair suits her, and she makes way for Mrs. Haverly, who wears a pair of diamond earrings that just light up the shop.

And as usual I'm not going to have room enough to tell you of a hat all seed pearls, with an astonished looking tropical bird's head, which was doomed to sit on the side and hold the tail of some other ornithological specimen in his beak, and has to be sent to Brooklyn to Fanny Davenport. Nor of a charming poke in pale blue with a novel crown of jeweled beads designed for Louise Muldener. Nor of a Mother Hubbard in green and gold, with a green feather, long, narrow, sweeping like a ribbon over the side and back, that was made for Kate Rogers. Nor for a black hat entirely of jet and Span-

ish lace that was to be sent miles and miles to meet Emelie Melville.

But perhaps I've told you enough about head gear, though it's a great place to study female character in a milliner's, and just saits

THE GIDDY GUSHER.

One of England's Dramatists.

The Hon. Lewis Wingfield, a brother of Lord Powerscourt, and the author of *Despiste the World*, Marie Stuart and a number of works of fiction, arrived in America last week. A reporter of THE MIRROR found him in the lobby of the Windsor discussing the merits of an American sear.

"As a journalist, I am a trifle posted regarding interviews," said the gentleman, "and so I will talk away regarding any subject you choose, and I only hope that the little I know will be of sufficient interest to merit publication. I leave New York for Chicago in a day or two for the purpose of personally supervising the production of one of my plays, which has been purchased by John McCullough. When that gentleman was in London we had a little conversation regarding a play, and I read the plot of one to him which pleased him very much, and soon after I closed negotiations with him. The piece deals with that popular, although perhaps a trifle mythical personage, Jack Cade. It is in five acts, and requires a cast of twelve people. The motif of the whole plot revolves on the pivotal base—Death or Liberty. It is a story of kingly wrong, ending in a popular upheaval. In the fourth act I have introduced a grand spectacular feature, which will require the assistance of some hundreds of auxiliaries. It represents the storming of London Bridge by the army of the *canaille* led by Jack Cade. A large number of horses, cannon, etc., are used, and it presents a beautiful stage picture. I have a model of the idea with me, which is historically correct. The play will be produced in New York some time during Mr. McCullough's engagement here."

"Are you busy with other plays?"

"Yes, I have one nearly finished for Lawrence Barrett. It treats of the history of the Duke of Monmouth, and is called *Monmouth*. Some time ago I received a letter from Mr. Barrett, stating that he had been reading the history of the Duke of Monmouth, and he was of the opinion that he was the most dastardly coward the world had ever known. I answered, 'Have faith as a grain of mustard seed. Authors have whitewashed the characters of Henry VIII and Cromwell; let us see if we can not do as much for Monmouth.' It is also in five acts, and has a battle scene in the last act which shows the field of Sedgemoor, which is, of course, different from the scene in Mr. McCullough's play, but which is fully as interesting."

"Is Miss Ward's play, *The Spider's Web*, ready?"

"Not quite. I have been working on it all day. Miss Ward said she wanted me to write a stronger final act, because the act before the last was so strong that it knocked the last one into the middle of next week. By the way, I heard an American use that expression to-day, and I was much amused by it. I wanted some new idea for a finale, and I have hit upon having the principal character go mad. You see all my people die on my hands, so I change for the present. The play will be produced in Boston during Miss Ward's engagement there."

"How is Miss Ward's suit with the author of *Forget-Me-Not* progressing?"

"Very slowly. I was a witness, and after three hours of rigid cross-examination, managed to escape. I received a letter from the counsel asking if I would testify again. I answered not if I was aware of the fact. Miss Ward will win the suit. All the feeling is in her favor. I said to the lady on the opening night of the piece in London, I hoped she had a binding contract with Merivale, for he had the reputation of being a litigant. She said she had secured the right to play the piece in America and in England, and was under a strong contract with Merivale. The sequel and his statements are well known."

"Have you any plays ready for London?"

"I have a piece prepared for Modjeska. It is founded upon the story of one of my novels called *Lady Griswold*, and deals with life at the court of George the Second. It will be played in May next at the St. James Theatre, London, and will be the opening production of Modjeska in America. The great tragedienne will return to her home in Poland at the end of the London season, and will stay there until she comes to America. Modjeska made a great success abroad. She is a cultured, refined actress, and is very popular with the nobility."

"Is there any startling news from London?"

"Boucicault sustained a severe accident the day I left. He was playing *Com in the Shaughraun*, and by some misstep fell through one of the main traps in the stage of the Standard Theatre. He sustained a badly sprained ankle, and is unable to play of course. I am afraid that the accident will interfere with his American engagements. Youth is quite a success, but is so merely from a spectacular standpoint. George Augustus Sala and I were in a box the night of its initial performance. Sala remarked that that there wasn't a single line of merit in the whole production, and I must say I perfectly agree with him. The *Lights of London* is much better. It is Mr. Simms' first real suc-

cess. He has written a great many little comedies, but none of them amounted to much until he produced the *Lights*. It is of the Streets of New York order. You can write such plays by the yard and cut them into separate parts as you would a strip of ribbon. There are many lines of merit in the affair, and I think it will take well in America."

"Is Sala engaged on a new play?"

"No. His book on America will be out in week or so, and I think it will excite a great deal of comment, for it is spicy and of course ably treated. I understand that Mr. Sala will commence a new play as soon as his book is fairly launched."

"Can you not give a few ideas regarding the English stage?"

"There is nothing much to say about that subject. Booth was a great success in England. His acting seems like the result of careful study by an intellectual man. While Irving sways his audience by constant surprises, Booth holds their attention by intellect and will power. Booth is always the same. Irving is never twice alike. It is a hard matter to decide which one likes best, when both are admirable yet entirely distinct. There is no young man in England that I know of who shows marked genius. What we need are leading ladies. There are only two first-class actresses in all London, and they are Mrs. Kendall and Ellen Terry. The latter lady has the misfortune of causing everybody to fall in love with her. She is a member of the aesthetic school, of which Oscar Wilde is the male divinity, and Mrs. Comyns Carr the female. That craze is dying out rapidly, and Wilde is a long haired young man, who believes in the ideal, but if hard pushed I am afraid could not impart to a waiting world what he meant by the ideal."

"Anything new from Paris?"

"I was there recently and found utter stagnation prevailed. There are no new operatic or bouffe stars; no new tragedians; no new plays. Mlle. Judic is still one of the bouffe queens. Little Mlle. Theo is ill, suffering with consumption, and I am afraid that she will be compelled to retire from the stage. Any way, they are both getting a trifle worn, and any new star will make a big success."

"Will you remain long in America?"

"Until March or April next. I shall write letters for the *London Times* and the *Daily Telegraph* while here. You know I am connected with those papers."

"Who do you consider the best dramatic critic in London?"

"Mr. Dutton Cooke, of the *London World*. He is very severe, but very just, and does not allow personal feelings to sway his criticisms. There are others, but a majority of them are like American critics, liable to 'gush' over a pretty woman. Oh, I forgot to tell you while we were speaking of Oscar Wilde, that Boucicault is talking of bringing him to America to lecture. If he does, Mr. Barrett says he will be deluged with eggs, of an ill-flavored type."

"How do you like American customs?"

"They are very strange to me. This is my first visit to America, and I am much pleased with the outlook so far. I order an innumerable quantity of dishes at meals, which I never have seen before, and consequently I make the waiters stare at the mixture I attempt to devour. For the first time in my life I saw at dinner to day corn cooked in the ear. That is a specimen of my new ideas; still, I think America a great country, and its actors are beginning to pluck the laurel away from England. The paper you represent—THE MIRROR—is always found at the clubs and at the theatres in London; it is considered an epitome of American dramatic matters."

"How do the other dramatic journals rank?"

"Other journals! I did not know there were any others; at least, if I did know, I had forgotten such a fact. THE MIRROR is the only one read by the aristocratic people. Upon my return from Chicago I will try and give you some additional facts regarding my plays and my probable movements."

"Have you visited any New York theatres?"

"I went last night to see Miss Ward in *Forget-Me-Not*, and was very much pleased. I understand Patience is a great success. On the other side we predicted failure, for we thought that Americans did not understand the aesthetic craze sufficiently to take an interest in a parody upon it; but you Americans are posted in almost everything I see, and are as much pleased as we were with the new opera."

"Did Rossi make a success in London?"

"No, he did not. I do not like him very much; he is not near so great an actor as Salvini, judging from my standpoint. I think that Salvini's *Othello* is the finest performance I have ever seen, and I must say Rossi does not compare favorably with him. But it is nearly time for my train, so I must say good day."

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If you are booked for Winston, M. C., under
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shut them out. For terms on shares, or rent,
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J. J. SPIES prepares pupils for the stage,
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THEATRICAL DRESSMAKER,

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Specialties in goods and designs.

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CHINESE-GERMAN DRAMA,
In prologue and three acts, suitable for a
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sensational incident, strong situations, and
interesting plot. Just the thing to star in, as
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 "The hand-omest theatre in the metropolis."
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 In the Parisian absurdity,
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 MATINEE SATURDAY AT 2.
 Secure your seats early. Box office open from
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Having recently entered into an agreement
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HENRIETTA VADERS,

Who will commence her starring season under
 my management, opening at the ACADEMY
 OF MUSIC, MILWAUKEE, WIS., on
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I WISH TO ENGAGE

A FIRST-CLASS COMPANY

to support her in all the cities of the United
 States and Canada. Must be good acting people,
 with first class wardrobe, both ancient
 and modern; also steady, temperate and
 reliable. I want none but ladies and gentlemen.
 My motto is MODERATE SALARIES
 BUT SURE PAY. Those applying will please
 state in first letter—as I have no time to banter—
 best terms, including railroad fares, etc.,
 and if services are required will answer by
 telegram and send parts. The following repertoire
 will be presented:

Romeo and Juliet, Leah,
 The Spanish Wife, Camille,
 Lady of Lyons, Fazio.

The reputation MISS VADEES made last
 season while supporting TOM KEENE on his
 starring tour, and the high compliments she
 received from both press and public, justifies
 me in saying that as a dramatic star

She stands without a Rival
 on the American stage.

The printing for this company, including
 cuts, lithographs, posters and programmes,
 will be of the finest kind and very attractive,
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**THE BEST ADVERTISED STAR ON
 EARTH.**

Particular attention will be paid to stage
 settings of each play, and everything in the
 most complete order, with costumes unex-
 ceeded for beauty and elegance by any com-
 pany now before the public.

Managers of first class halls and theatres
 having open dates and wishing to secure this
 great attraction from two to six nights, either
 on sharing terms or certainty, will please
 write me immediately; state also if Thank-
 giving week is open.

Parties who have arranged dates with Mr.
 MAT. CANNING for the appearance of MISS
 VADEES will please communicate with me
 at once.

Address all letters to me, care NATIONAL
 PRINTING CO., CHICAGO, ILL.

CHARLES FORBES,
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P. S. I have also secured the services of
 CHARLES W. ROBERTS, late of Burnham's
 Electric Light Company, as Business Manager
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1881. 1882.

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ITALIAN TRAGEDIAN,

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Forming a grand ensemble, which for mag-
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Distinguished Artists engaged for 1881-82:

ABBOTT, ROSEWALD, MARVEL,
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 TOMAS, COOPER, and WILLIAM CASTLE.

WETHERELL & PRATT, Directors.

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Furnished Rooms,

The funny play by
SCOTT MARBLE,
 Interpreted by

PATTI ROSA
 AND THE SUPERB COMPANY OF
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 Under the management of
JOSEPH A. GULICK.

W. A. McCONNELL, Business Manager.
 EDWARD LAKE, Treasurer.

St. Paul couldn't afford to miss it,
 Sept. 19, \$626 00

Minneapolis ditto, Sept. 21, 768 00

(The night after our great national
 calamity.)

Minneapolis howled again in rain
 and mud, Sept. 22, 472 00

Cedar Rapids cackled Sept. 23, 580 70

And all St. Louis grew boisterous
 the week of Sept. 25, and in spite of the closing
 Monday night and the equinoctial storms, Thurs-
 day and Friday nights, paid into the Box-office of the
PEOPLE'S THEATRE,
 the snug little sum of...3617 28

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 HIS FIRST OPEN DATE BEFORE
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TONY PASTOR'S
Traveling Company

EARLY IN OCTOBER.

The popular afternoon resorts, the

MATINEES

TUESDAY AND FRIDAY,

Originated and Established by

TONY PASTOR,

Will be continued and made especially at-
 tractive. Due notice of opening date.
 TONY PASTOR, Sole

MERIT WILL TELL

TOUR OF 1881-82.

The Brilliant American Tra-
 gedian,

FREDERICK

PAULDING

OPINIONS OF THE PRESS.

[DAYTON DEMOCRAT, Wednesday, September
 28, 1881.]

FREDERICK PAULDING.

After the immense house on Monday even-
 ing, those familiar with Music Hall audiences
 were surprised last night at the large house
 to see Mr. Fr. Paulding as Bertuccio in
 The Fool's Revolt. It is a character requir-
 ing for its perfect personation not only
 physical power but intelligence and dramatic
 genius of the first order. Mr. Paulding gave
 a rendition of the arduous part that was well
 nigh as perfect a stage picture as is ever
 presented to the attention of an audience.
 The transition from his malignant hatred of
 a man who had wronged him in the cruellest
 manner that man can wrong man, to the
 devoted love for his daughter, was most art-
 isticly done, and showed how perfect a com-
 mand of his art he possesses. The great
 third act was magnificently rendered, and
 evoked the earnest plaudits of the audience,
 which also honored him with calls before the
 curtain at the end of each of the previous
 acts. The supporting company is, in the
 main, an excellent one. A better dressed
 company has never visited Dayton.

[LOUISVILLE COURIER-JOURNAL (extract),
 Friday, Sept. 30, 1881.]

But let us prelude a little on the theme!
 It is well enough to insure Mr. Paulding's
 success by the difficulties which surround him.

We would be disposed to encourage this
 young actor in his method of working his
 way to the front, because it is the most prac-
 ticable method now possible. There is no
 longer a schooling to be found in the stock
 companies (so called) which are drummed
 together by the stars. The depressing influ-
 ence of routine work in small parts is very
 detrimental to a young actor of capacity. Of
 course it requires capital, untiring energy
 and intelligence to begin with in an under-
 taking of the sort. If the young actor makes
 a mistake in his own powers he very soon
 finds it out, so that this plan of procedure is its
 own corrective.

The instances of success by young men in
 the upper walks of the drama are rare.
 Such are the difficulties and responsibilities
 in the way of a young actor.

When we say that Mr. Paulding produced
 a most favorable impression on his audience
 last night, it implies that he overcame every
 prejudice entertained against him. He is a
 coming man. He has a figure finely propor-
 tioned and adapted to effect; he is graceful,
 has a carriage under good command. His
 features are pronounced, clear cut and mobile.
 His eye is luminous, dark and expressive.
 His voice is full and large. His gestures are
 graceful and well timed. His reading reveals
 an intelligent study, and in this very impor-
 tant regard he challenges confidence and
 respect. In the interpretation of the lines of
 Hamlet he may be ranked with the first
 actors of the day. In granting him this
 excellent quality, we may add to his credit,
 the claim made by his management, that he
 is a relative of the novelist, Paulding, a
 kinsman of Washington Irving, as also of the
 celebrated divine of the name, and of the
 English actor. He is evidently cultivated,
 ingenious and studious, with a quick intelli-
 gence. We must distinguish between reading
 and elocution. If the young man has a fault
 which may be singled out, it is the excellence
 of his elocution. His management of voice is
 superb, but his elocution is perhaps too much
 in one key. The mental character of Hamlet
 is the most remarkable manifestation in all
 literature, and its development in the play
 requires all the modulations of the flute upon
 which Guildenstern would play as upon him.
 Every tone of pathos, tender regret, mental
 exultation, filial affliction, wild excitement,
 triumphant oratory—a hundred passions are
 all uttered by this type of a man, overturned
 by the whirlwind of emotion.

Paulding is a success, a youth of extraor-
 dinary promise. If one in speaking of him
 is apt to become hypercritical, it is because he
 challenges the discussion by first appearing
 in a play which is dear to all who truly love
 the stage and the masterpieces of all dramatic
 literature.

MR. MACAULEY WAS SO PLEASED WITH
 MR. PAULDING'S ENGAGEMENT THAT HE
 GAVE HIM A WEEK FOR NEXT SEASON.

A few Dates still open. Address
 all Communications as per pub-
 lished route in another column of
 this paper to

J. B. McCORMICK,

Business Manager.

ANOTHER BOOM!

LILLIAN CLEVES

—AND—

ONLY A

FARMER'S DAUGHTER

The Hit of the Year!

Crowded Houses Everywhere!

With one or two exceptions, where personal reasons connected with the management
 has caused it.

The Press as one Voice Unite in Praise for Star, Play and
 Company.

Mr. Thomas Keene, of the Buffalo Courier, says:

Lillian Cleves opened to a large and highly
 appreciative audience at the Academy of
 Music last evening, in Mr. Elliott Barnes'
 play, "Only a Farmer's Daughter," and the
 frequent and hearty applause, and the en-
 thusiastic recalls, testified unmistakably to
 the success of both the play and its repre-
 sentation. The drama is an exceedingly strong
 one; is somewhat novel in its construction,
 and abounds in interesting situations. The
 climaxes or tableaux are especially telling,
 and the unfolding of the plot is unique.
 The close of some of the scenes is fairly start-
 ling in some of its sensational effects, and
 brings down the house in rapturous applause.
 We may not agree with the author on all the
 points involved in the working out of his
 plot, but that he has calculated the force of
 his points and the strength of his tableaux
 with accuracy there is no margin for doubt,
 and that he has maintained the interest ad-
 mirably is a fact which does not admit of
 qualification. We shall not assume this
 morning to outline the story the drama tells;
 and it must suffice to say of it that the central
 character is to all intents and purposes new
 to the latter day stage.

The beautiful actress, Miss Lillian Cleves,
 appears in the role of Lizzie Stark and Mme.
 Laurent the adventuress, and her imperson-
 ation is a singularly brilliant one. Her pro-
 gress in her art since she first appeared upon
 our boards a few years ago is positively
 astonishing. She gave promise of success

then, but we confess that her mastery of her
 art is more complete than we could have ex-
 pected, and her talents take in a wider range
 than we had reckoned on. She deals with
 the comedy phase of her character with rare
 skill and effectiveness; in the emotional
 scene she is exceedingly strong; and in the
 still more exciting melo dramatic situations
 she is electrical. Her handsome, mobile face
 and beautiful eyes are wonderfully expres-
 sive, and she knows how to use them at their
 true value. She is slender, graceful and be-
 witching, and in action as in speech she is
 fascinating. We are not in the mood, as we
 write, on the threshold of our nation's great
 calamity, for such a careful analysis of her
 performance as would reveal its manifold
 beauties, and we must content ourselves with
 a record of the verdict of the audience that
 her impersonation was of unusual interest
 and power. She was twice called before the
 curtain and was the recipient of enthusiastic
 applause all through the performance.
 The Harold Lennox of Mr. Richard Foote
 showed that gentlemen to be the possessor of
 a superb voice and a good dramatic method.
 Miss Bertha Welby did some excellent work
 as Justine; Miss Mamie Gilroy was excellent
 as Nellie; Miss Prudie Cole was very strong
 as Mother Stark, and the other members of
 the company acquitted themselves hand-
 somely.

Owing to the death of President Garfield
 there will be no performance to-night.

HAVERLY'S COMEDY VICTORY!

NOW EN ROUTE!

J. H. HAVERLY, Proprietor. - - F. W. PAUL, Manager.

TRIUMPHANT OPENING!

HAVERLY'S

NEW WIDOW BEDOTT.

MR. C. B. BISHOP

As the WIDOW in his entirely new version of PETROLEUM V. NABBY'S celebrated comedy.

LAUGHTER, MUSIC AND SONG.

AN EVENING OF DELIGHT.

H. W. JOHNSON,

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 Carrying new and elegant stage furniture, prop-
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 32 East 10th Street, New York.

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Supported by an efficient company under the direction of

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CHARLES A. MENDUM,

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This tour will continue for three months only, as Miss Dickinson will appear in Lon-
 on, June 5, 1882, under the above management.

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 ment sent free everywhere by mail.